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PHILOLOGICAL INQUIRIES

IN

THREE PARTS

BY

JAMES HARRIS ESQ.

PART I. AND II.

LONDON,

Printed for C. NOURSE, in the Strand.

MDCCLXXXI.

P
27
H24p
v.1-2

ADVERTISEMENT.

AS the following Treatiſe was thought too large for one *Volume, it has been divided into* two *Volumes, one of which contains* the Firſt *and* Second Parts *of the Treatiſe; the other,* its Third Part.

The Numeration of the Pages is not changed, but carried on the ſame *thro'* both *Volumes. To this Numeration the Index correſponds; and in it the Capital,* A, *ſtanding before a Number, denotes* the former *Volume; the Capital,* B, *in the ſame place, denotes* the latter *Volume,*

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TO THE

READER.

THE two Volumes which now appear were entirely printed before the learned and reſpectable Author of them died *, and were by him deſigned for publication in the courſe of this ſpring. Sir JAMES HARRIS, who has for ſome years reſided in a public character at the Court of Peterſburgh, on being appriſed of theſe circumſtances, ſignified his deſire, that as ſoon as the Engravings which accompany theſe Volumes ſhould be finiſhed, they might be given to the world in the moſt exact conformity to his Father's intentions. In compliance with Sir JAMES HARRIS's deſire, they are now preſented to the Public.

The Frontiſpiece to the ſecond Volume was deſigned by Mr. STUART, to whoſe

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* December 22d, 1780, Ann. Æt. 72.

well-

well-known ingenuity and taſte Mr. HARRIS's former works have been indebted for their very elegant decorations. The Back-ground, or Scene of the Picture, is the Peribolus, or Wall, which encloſes a Gymnaſium, and the Portal thro' which you paſs into it. On each ſide of the Portal is a Statue placed in a Niche; one of them repreſents Mercury, the other Hercules. Two Youths approach the Gymnaſium, and a Philoſopher who attends them is ſpeaking to them before they enter. Over the Wall are ſeen the tops of Trees with which the Gymnaſium is planted. For the paſſages to which the Frontiſpiece refers, ſee pages 264 and 268.

The Engraving which is placed at page 542 of the ſecond Volume was made from an Impreſſion in Sulphur of a Gem, probably an antique Gem, which Impreſſion was given to Mr. HARRIS by Mr HOARE of Bath. His correſpondence in

moſ

moſt particulars with the figure of Hercules deſcribed by Nicetas, and mentioned in pages 306, 307, induced Mr. HARRIS to imagine that it might poſſibly be ſome copy or memorial of that figure, for which reaſon he thought an engraving of it might properly find a place in this work.

April 16th, 1781.

ERRATA.

Page	Line	
234.	9.	*after* Morſel, *dele* the Comma.
260.	13.	*for* Logic, *read* Rhetoric.
451.	1.	*in Notes*, *for* Heredon, *read* Hovedon.
553.	8.	*for* Penipotentiary, *read* Plenipotentiary.

PHILOLOGICAL INQUIRIES.

PART THE FIRST.

PHILOLOGICAL INQUIRIES

ADDREST TO MY MUCH ESTEEMED RELATION AND FRIEND, EDWARD HOOPER, ESQ. OF HURN-COURT, IN THE COUNTY OF HANTS.

DEAR SIR,

BEING yourſelf advanced in years, you will the more eaſily forgive me, if I claim *a Privilege of Age*, and paſs from PHILOSOPHY to PHILOLOGY.

YOU may compare me, if you pleaſe, to ſome weary Traveller, who, having long wandered over craggy heights, deſcends at length to the Plains below, and hopes, *at his Journey's End*, to find a ſmooth and eaſy Road.

FOR MY WRITINGS (ſuch as they are) they have anſwered *a Purpoſe* I always wiſhed, if they have led men to in-

ſpect *Authors, far ſuperior to myſelf, many* of whoſe Works (like hidden Treaſures) have lain *for years* out of ſight.

BE that however as it may, I ſhall at leaſt enjoy the pleaſure of thus *recording* OUR MUTUAL FRIENDSHIP; a *Friendſhip*, which has laſted for *more than fifty* years, and which I think ſo much for my honour, *to have merited ſo long*.

BUT I proceed to my Subject.

As the *great Events of* NATURE* led Mankind to *Admiration:* ſo Curioſity *to learn the Cauſe*, whence ſuch Events ſhould ariſe, was that, which by due degrees formed NATURAL PHILOSOPHY.

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* *Some* of theſe *great Events* are enumerated by VIRGIL—*the Courſe of the Heavens—Eclipſes of the Sun and Moon—Earthquakes—the Flux and Reflux of the Sea—the quick Return of Night in Winter, and the ſlow Return of it in Summer.* Virg. Geor. II. 475, &c.

WHAT

WHAT happened in the *Natural* World, happened alſo in the *Literary*. *Exquiſite Productions* both in PROSE and VERSE induced men *here* likewiſe *to ſeek the Cauſe*; and *ſuch Inquiries*, often repeated, gave birth to PHILOLOGY.

PHILOLOGY ſhould hence appear to be of a moſt *comprehenſive* character, and to include not only all Accounts both of *Criticiſm* and *Critics*, but of every thing connected with *Letters*, be it *Speculative* or *Hiſtorical*.

THE TREATISE, which follows, is of this PHILOLOGICAL KIND, and will conſiſt of THREE PARTS, properly diſtinct from each other.

THE FIRST will be an *Inveſtigation of the Riſe and different Species of* CRITICISM *and* CRITICS.

THE SECOND will be AN ILLUSTRATION OF CRITICAL DOCTRINES AND PRINCIPLES, *as they appear in* DISTINGUISHED AUTHORS, *as well Antient as Modern.*

THE THIRD AND LAST PART will be rather HISTORICAL than *Critical*, being AN ESSAY ON THE TASTE AND LITERATURE OE THE MIDDLE AGE.

THESE ſubjects of Speculation being diſpatched, we ſhall here *conclude* THESE PHILOLOGICAL INQUIRIES.

Firſt therefore for the *Firſt*, THE RISE AND DIFFERENT SPECIES OF CRITICISM AND CRITICS.

CHAP.

CHAPTER. I.

Concerning the Riſe of CRITICISM *in its* FIRST SPECIES, *the* PHILOSOPHICAL *— eminent perſons,* GREEKS *and* ROMANS, *by whom this Species was cultivated.*

THOSE, who can imagine that the Rules of Writing were firſt eſtabliſhed, and that men then wrote in conformity to them, as they make conſerves and comfits by referring to receipt-books, know nothing of *Criticiſm*, either as to its origin or progreſs. The truth is, they were Authors, who made the firſt good Critics, and not Critics, who made the firſt good Authors, however writers of later date may have profited by critical Precepts.

IF this appear ſtrange, we may refer to other ſubjects. Can we doubt that men had Muſic, ſuch indeed as it was, before

Part I. the principles of Harmony were eſtabliſhed into a Science? that Diſeaſes were healed, and Buildings erected, before Medicine and Architecture were ſyſtematized into Arts? that men reaſoned and harangued upon matters of ſpeculation and practice, long before there were profeſt teachers either of Logic or of Rhetoric? To return therefore to our ſubject, the riſe and progreſs of Criticiſm.

ANTIENT GREECE in its happy days was the ſeat of Liberty, of Sciences, and of Arts. In this fair region, fertile of wit, the *Epic* Writers came firſt; then the *Lyric*; then the *Tragic*; and laſtly the *Hiſtorians*, the *Comic* Writers and the *Orators*, each in their turns delighting whole multitudes, and commanding the attention and admiration of all. Now, when wiſe and thinking men, the ſubtle inveſtigators of principles and cauſes, obſerved the wonderful effect of theſe works upon the human mind, they were prompted to inquire

whence

whence this ſhould proceed; for that it ſhould happen *merely from Chance*, they could not well believe. Ch. I.

HERE therefore we have the RISE and ORIGIN of CRITICISM, which in its beginning was "a deep and philoſophical "Search into the primary Laws and Ele-"ments of good Writing, as far as they "could be collected from the moſt ap-"proved Performances."

IN this contemplation of Authors, the firſt Critics not only attended to the Powers, and different Species of WORDS; the Force of *numerous Compoſition* whether in proſe or verſe; the Aptitude of *its various kinds to different ſubjects*; but they farther conſidered that, which is the baſis of all, that is to ſay in other words, the MEANING or the SENSE. This led them at once into the moſt curious of ſubjects; the nature of *Man* in general; *the different characters of men*, as they differ in rank or

Part I. age; their *Reaſon* and their *Paſſions*; how the one was to be perſuaded, the others to be raiſed or calmed; the *Places* or *Repoſitories*, to which we may recur, when we want proper matter for any of theſe purpoſes. Beſides all this they ſtudied *Sentiments* and *Manners*; what conſtitutes a Work, *One*; what, a *Whole* and *Parts*; what the Eſſence of probable, and even of natural *Fiction*, as contributing to conſtitute a *juſt Dramatic Fable*.

MUCH of this kind may be found in different parts of PLATO. But ARISTOTLE his Diſciple, who may be called *the Syſtematizer* of his Maſter's Doctrines, has in his two Treatiſes of *Poetry* and *Rhetoric* *, with ſuch wonderful penetration, developed every part of the ſubject, that he may be juſtly called THE FATHER OF

* To ſuch as read not this Author in the Original, we recommend the French Tranſlation of his *Rhetoric* by *Caſſandre*, and that of his Art of *Poetry* by *Dacier*; both of them elaborate and laudable performances.

CRI-

CRITICISM, both from the age when he lived, and from his truly tranſcendent genius. The *Criticiſm*, which this capital writer taught, has ſo intimate a correſpondence and alliance with *Philoſophy*, that we can call it by no other name, than that of PHILOSOPHICAL CRITICISM. Ch. I.

To *Ariſtotle* ſucceeded his Diſciple *Theophraſtus*, who followed his maſter's example in the ſtudy of *Criticiſm*, as may be ſeen in the catalogue of his writings, preſerved by * *Diogenes Laertius*. But all the *critical* works of *Theophraſtus*, as well as of many others, are now loſt. The principal authors of the kind now remaining in *Greek*, are *Demetrius* of *Phalera*, *Dionyſius* of *Halicarnaſſus*, *Dionyſius Longinus*, together with *Hermogenes*, *Aphthonius*, and a few others.

OF theſe the moſt maſterly ſeems to be *Demetrius*, who was the earlieſt, and who

* Vid. Diog Laert. L. V. ſ 46, 47, &c.

appears

Part. I. appears to follow the Precepts, and even the Text of *Ariſtotle*, with far greater attention, than any of the reſt. His Examples, it muſt be confeſſed, are ſometimes obſcure, but this we rather impute to the deſtructive hand of time, which has prevented us from ſeeing many of the original authors.

Dionyſius of *Halicarnaſſus*, the next in order, may be ſaid to have written with judgment upon the force of *Numerous Compoſition*, not to mention other tracts on the ſubject of *Oratory*, and thoſe alſo *critical*, as well as *hiſtorical*. *Longinus*, who was in time far later than theſe, ſeems principally to have had in view the *Paſſions*, and the *Imagination*, in the treating of which he has acquired a juſt applauſe, and expreſſed himſelf with a dignity ſuitable to the ſubject. The reſt of the *Greek Critics*, tho' they have ſaid, many uſeful things, have yet ſo minutely multiplied the rules of Art, and ſo much

much confined themſelves to the Oratory of the Tribunal, that they appear of no great ſervice, as to good writing *in general.* Ch. I.

AMONG the ROMANS, the firſt Critic of note was CICERO, who, tho' far below *Ariſtotle* in depth of philoſophy, may be ſaid, like him, to have exceeded all his countrymen. As his celebrated Treatiſe *concerning the Orator** is written in dialogue, where the Speakers introduced are the greateſt men of his nation, we have incidentally an elegant ſample of thoſe manners, and that politeneſs, which were peculiar to the leading characters during the *Roman* Commonwealth. There we may ſee the behaviour of free and ac-

* This Treatiſe, being the Work of a *capital* Orator on the ſubject of his *own* Art, may fairly be pronounced a *capital* Performance.

The *Proem* to the third Book, both for language and ſentiment, is perhaps as *pathetic*, and in that view as *ſublime*, as any thing remaining among the Writings of the Antients.

compliſhed

Part I. compliſhed men, before a baſer addreſs had ſet that ſtandard, which has been too often taken for good-breeding ever ſince.

NEXT to *Cicero* came *Horace*, who often in *other* parts of his writings acts the *Critic* and Scholar, but whoſe *Art of Poetry* is a ſtandard of its kind, and too well known to need any encomium. After *Horace* aroſe *Quinctilian*, *Cicero*'s admirer, and follower, who appears by his works not only learned and ingenious, but (what is ſtill more) an honeſt and a worthy man. He likewiſe dwells too much upon the Oratory of the Tribunal, a fact no way ſurpriſing, when we conſider the age in which he lived; an age, when tyrannic Government being the faſhion of the times, that *nobler Species of Eloquence*, I mean the *popular* and *deliberative*, was, with all things truly liberal, degenerated and ſunk. The latter *Latin* Rhetoricians there is no need to mention,

as

as they little help to illuſtrate the ſubject in hand. I would only repeat that the ſpecies of Criticiſm here mentioned, as far at leaſt as handled by the more able Maſters, is that which we have denominated CRITICISM PHILOSOPHICAL. We are now to proceed to another ſpecies. Ch. I.

CHAP.

CHAP. II.

Concerning the Progrefs of CRITICISM *in its* SECOND SPECIES, *the* HISTORICAL —GREEK *and* ROMAN CRITICS, *by whom this Species of Criticifm was cultivated.*

AS to the *Criticifm* already treated, we find it *not confined* to any *one particular* Author, but containing *general* Rules of Art, either for judging or writing, confirmed by the example not of *one* Author, but of *many*. But we know from experience that, in procefs of time, Languages, Cuftoms, Manners, Laws, Governments, and Religions infenfibly change. The *Macedonian* Tyranny, after the fatal battle of *Chæronea*, wrought much of this kind in *Greece*; and the *Roman* Tyranny, after the fatal battles of *Pharfalia* and *Philippi*, carried it throughout the known world*. Hence therefore of *Things* ob-

* [illegible] p. 417, 418.

folete,

ſolete, the *Names* became obſolete alſo; and authors, who in their own age were intelligible and eaſy, in after days grew difficult and obſcure. Here then we behold *the riſe of a ſecond race of Critics*, the tribe of *Scholiaſts, Commentators*, and *Explainers.* Ch. II.

These naturally attached themſelves to *particular* authors. *Ariſtarchus, Didymus, Euſtathius*, and many others beſtowed their labours upon *Homer*; *Proclus*, and *Tzetzes* upon *Heſiod*; the ſame *Proclus* and *Olympiodorus* upon *Plato*; *Simplicius, Ammonius*, and *Philoponus* upon *Ariſtotle*; *Ulpian* upon *Demoſthenes*; *Macrobius* and *Aſconius* upon *Cicero*; *Calliergus* upon *Theocritus*; *Donatus* upon *Terence*; *Servius* upon *Virgil*; *Acro* and *Porphyrio* upon *Horace*; and ſo with reſpect to others, as well Philoſophers, as Poets and Orators. To theſe Scholiaſts may be added the ſeveral Compoſers of Lexicons; ſuch as *Heſychius, Philoxenus, Suidas*, &c. alſo

Part I. alſo the Writers upon Grammar, ſuch as *Apollonius*, *Priſcian*, *Soſipater Chariſius*, &c. Now all theſe pains-taking men, conſidered together, may be ſaid to have completed another ſpecies of Criticiſm, a ſpecies which, in diſtinction to the former, we call CRITICISM HISTORICAL.

AND thus things continued, tho' in a declining way, till, after many a ſevere and unſucceſsful plunge, the *Roman Empire* ſunk through the *Weſt of Europe*. *Latin* then ſoon loſt its purity; *Greek* they hardly knew; *Claſſics*, and their *Scholiaſts* were no longer ſtudied; and an Age ſucceeded of Legends and Cruſades.

CHAP.

CHAP. III.

MODERNS, *eminent in the two ſpecies of Criticiſm before mentioned, the* PHILOSOPHICAL *and the* HISTORICAL—*the laſt Sort of Critics more numerous—thoſe, mentioned in this Chapter, confined to the Greek and Latin Languages.*

AT length, after a long and barbarous period, when the ſhades of Monkery began to retire, and the light of Humanity once again to dawn, the Arts alſo of CRITICISM inſenſibly revived. 'Tis true indeed, the Authors of THE PHILOSOPHICAL SORT (I mean that which reſpects the Cauſes and Principles of good writing *in general)* were not many in number. However of this rank among the *Italians* were *Vida*, and the elder *Scaliger*; among the *French* were *Rapin*, *Bouhours*, *Boileau*, together Ch. III.

Part I. with *Boſſu*, the moſt methodic and accurate of them all. In our own Country our *Nobility* may be ſaid to have diſtinguiſhed themſelves; *Lord Roſcommon*, in his *Eſſay upon tranſlated Verſe*; *the Duke of Buckingham*, in his *Eſſay on Poetry*; and *Lord Shafteſbury*, in his Treatiſe called *Advice to an Author*: to whom may be added our late admired Genius, *Pope*, in his truely elegant poem, *the Eſſay upon Criticiſm*.

The Diſcourſes of *Sir Joſhua Reynolds* upon *Painting* have, after a philoſophical manner, inveſtigated the Principles of an Art, which no one in *Practice* has better verified than himſelf.

We have mentioned theſe Diſcourſes, not only from their merit, but as they incidentally teach us, that to write *well upon a liberal Art*, we muſt write *philoſophically*

phically—that all *the liberal Arts* in their Principles are *congenial*—and that theſe *Principles*, when traced to their *common Source*, are found all to terminate in the FIRST PHILOSOPHY *. Ch. III.

BUT to purſue our ſubject—However ſmall among *Moderns* may be the number of theſe *Philoſophical* Critics, the Writers of HISTORICAL or EXPLANATORY CRITICISM have been in a manner innumerable. To name, out of many, only a few—of *Italy* were *Beroaldus*, *Ficinus*, *Victorius*, and *Robertellus*; of the Higher and Lower *Germany* were *Eraſmus*, *Sylburgius*, *Le Clerc*, and *Fabricius*; of *France* were *Lambin*, *Du Vall*, *Harduin*, *Capperonerius*; of *England* were *Stanley* (editor of *Æſchylus*)

* See *Hermes*, p. 128, and *Philoſoph. Arrang.* p. 367. alſo the words, *Firſt Philoſophy*, in the Index to thoſe *Arrangements*.

Part I. *Gataker, Davis, Clarke,* (editor of *Homer*) together with multitudes more from every region and quarter,

Thick as autumnal leaves, that ſtrow the brooks
In Vallombroſa ———

But I fear I have given a ſtrange catalogue, where we ſeek in vain for ſuch illuſtrious perſonages, as *Seſoſtris, Cyrus, Alexander, Cæſar, Attila, Tottila, Tamerlane,* &c. *The Heroes* of *my* Work (if I may be pardoned for calling them ſo) have only aimed *in retirement* to preſent us with *Knowlege. Knowlege only* was *their Object*, not Havock, nor Devaſtation.

After Commentators and Editors, we muſt not forget the Compilers of *Lexicons* and *Dictionaries*, ſuch as *Charles* and *Henry Stevens, Favorinus, Conſtantine, Budæus, Cooper, Faber, Voſſius*, and others.

To

To theſe alſo we may add the Authors upon *Grammar*; in which ſubject the learned *Greeks*, when they quitted the Eaſt, led the way, *Moſchopulus*, *Chryſoloras*, *Laſcaris*, *Theodore Gaza*; then in *Italy*, *Laurentius Valla*; in *England*, *Grocin* and *Linacer*; in *Spain*, *Sanctius**; in the Low Countries *Voſſius*; in *France*, *Cæſar Scaliger* by his reſidence, tho' by birth an *Italian*, together with thoſe able Ch. III.

* SANCTIUS, towards the end of the Sixteenth Century, was Profeſſor of Rhetoric, and of the Greek Tongue, in the Univerſity of *Salamanca*. He wrote many works, but his moſt celebrated is that, which bears the name of *Sanctii Minerva, ſeu de Cauſis Linguæ Latinæ*. This invaluable Book (to which the Author of theſe Treatiſes readily owns himſelf indebted for his *firſt* rational Ideas of *Grammar* and *Language*) was publiſhed by *Sanctius* at Salamanca in the Year 1587. Its ſuperior merit ſoon made it known thro' *Europe*, and cauſed it to paſs thro' many Editions in different places. The moſt common Edition is a large octavo printed at *Amſterdam* in the year 1733, and illuſtrated with Notes by the learned *Perizonius*.

Part I. Writers *Meſſ. de Port Roial.* Nor ought we to omit the Writers of *Philological Epiſtles*, ſuch as *Emanuel Martin* *; nor the Writers of Literary Catalogues (in French called *Catalogues Raiſonnés*) ſuch as the account of the Manuſcripts in the Imperial Library at *Vienna*, by *Lambecius*; or of the

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* EMANUEL MARTIN was Dean of *Alicant* in the beginning of the preſent Century. He appears from his writings, as well as from his hiſtory, to have been a perſon of pleaſing and amiable manners; to have been an able antiquarian, and as ſuch, a friend to the celebrated *Montfaucon*; to have cultivated with eagerneſs the various ſtudies of Humanity, and to have written Latin with facility and elegance. His Works, containing twelve Books of Epiſtles, and a few other pieces, were printed in *Spain* about the year 1735, at the private expence of that reſpectable ſtateſman and ſcholar, Sir *Benjamin Keene*, the *Britiſh* Ambaſſador, to whom they were inſcribed in a Claſſical Dedication by the learned Dean himſelf, then living at *Alicant*. As Copies of this Edition ſoon became ſcarce, the Book was reprinted by *Hagenagius*, in a fair Quarto (the two Tomes being uſually bound together) at *Amſterdam* in the year 1738.

Arabic

Arabic Manuſcripts in the *Eſcurial* Li- Ch.III.
brary, by *Michael Caſiri**.

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* MICHAEL CASIRI, the learned Librarian of the *Eſcurial*, has been enabled by the Munificence of the laſt and the preſent Kings of *Spain*, to publiſh an accurate and erudite Catalogue of the *Arabic* Manuſcripts in that curious Library, a Work well becoming its Royal Patrons, as it gives an ample Exhibition of *Arabic* Literature in all its various Branches of Poetry, Philoſophy, Divinity, Hiſtory, &c. But of theſe Manuſcripts we ſhall ſay more in *the Appendix*, ſubjoined to *the End of theſe Inquiries*.

CHAP. IV.

MODERN *Critics of the Explanatory kind, commenting* MODERN *Writers—Lexicographers—Grammarians—Tranſlators.*

THO' much HISTORICAL EXPLANATION has been beſtowed on the *antient* Claſſics, yet have the Authors *of our own Country* by no means been forgotten, having exerciſed many Critics of *Learning* and *Ingenuity*.

Mr. *Thomas Warton*, (beſides his fine Edition of *Theocritus*) has given a curious Hiſtory of *Engliſh* Poetry during the *middle* Centuries; Mr. *Tyrwhit*, much accurate and diverſified Erudition upon *Chaucer*; Mr. *Upton*, a learned Comment on *the Fairy Queen of Spencer*; Mr. *Addiſon*, many polite and elegant *Spectators* on the Conduct and Beauties of *the Paradiſe Loſt*; *Dr. Warton*, an *Eſſay on the Genius*

Genius and Writings of Pope, a work filled with Speculations, in a taſte perfectly pure The Lovers of Literature would not forgive me, were I to omit that ornament of her Sex and Country, *the Critic* and *Patroneſs* of our illuſtrious *Shakſpeare*, Mrs. *Montagu*. For the honour of CRITICISM not only the *Divines* already mentioned, but others alſo, of rank ſtill ſuperior, have beſtowed their labours upon our *capital* Poets *, ſuſpending for a while their ſeverer ſtudies, to relax in theſe Regions of Genius and Imagination. Ch.IV.

THE *Dictionaries* of *Minſhew*, *Skinner*, *Spelman*, *Sumner*, *Junius*, and *Johnſon*, are all well known, and juſtly eſteemed. Such is the Merit of *the laſt*, that *our Language* does not poſſeſs a more copious, learned, and valuable Work. For *Grammatical Knowlege* we ought to mention with diſtinction the learned prelate,

* *Shakſpeare*, *Milton*, *Cowley*, *Pope*.

Dr.

Part I. *Dr. Lowth*, Biſhop of *London*; whoſe admirable tract on the *Grammar* of the *Engliſh Language* every Lover of that Language ought to ſtudy and underſtand, if he would write, or even ſpeak it, with purity and preciſion.

Let my Countrymen too reflect, that in ſtudying a Work upon this ſubject, they are not only ſtudying *a Language*, in which it *becomes* them to be knowing, but a *Language*, which can boaſt of as many *good* Books, as any among the living, or modern Languages of *Europe*. The Writers, born and educated in a *free* Country, have been left for years to their *native Freedom*. Their Pages have been never defiled with an *Index expurgatorius*, nor their Genius ever ſhackled with the terrors of an Inquiſition.

May this invaluable Privilege never be impaired either by the hand of Power, or by licentious Abuſe.

Per-

PERHAPS with the Critics *juſt deſcribed* I ought to arrange TRANSLATORS, if it be true that *Tranſlation* is a Species of *Explanation*, which differs no otherwiſe from *explanatory* Comments, than that theſe attend *to Parts*, while *Tranſlation* goes *to the Whole*. Ch. IV.

Now as *Tranſlators* are infinite, and many of them (to borrow a phraſe from Sportſmen) *unqualified Perſons*, I ſhall enumerate only a few, and thoſe, ſuch as for their merits have been deſervedly eſteemed.

OF this number I may very truly reckon MERIC CASAUBON, the Tranſlator of *Marcus Antoninus*; MRS. CARTER, the Tranſlator of *Epictetus*; and MR. SYDENHAM, the Tranſlator of many of *Plato*'s Dialogues. All theſe ſeem to have *accurately underſtood* the original Language, from which they tranſlated. But that is not all. The Authors tranſlated being Phi-

Part I. Philoſophers, the Tranſlators appear to have ſtudied *the Style* of their Philoſophy, well knowing that in antient *Greece* every Sect of Philoſophy, like every Science and Art, had *a Language of its own* *.

To theſe may be added the reſpectable names of *Melmoth* and of *Hampton*, of *Franklyn* and of *Potter*; nor ſhould I omit a few others, whoſe labours have been ſimilar, did I not recollect the trite, tho' elegant admonition,

——*fugit irreparabile tempus,*
Singula dum capti circumvectamur amore.
VIRG.

YET one Tranſlation I can by no means forget, I mean that of *Xenophon's Cyropædia*, or the *Inſtitution of Cyrus*, by the Honourable MAURICE ASHLEY COWPER, ſon to the ſecond Earl of *Shaftesbury*, and brother to the third, who was Author of

* See *Hermes*, p. 269, 270.

the

the *Characteriſtics.* This Tranſlation is made in all the *Purity* and *Simplicity* of the Original, and to it the Tranſlator has prefixed a truly philoſophical Dedication, addreſſed to my Mother, who was one of his Siſters. Ch. VI.

I ESTEEM it an honour to call this Author my Uncle, and that not only from his Rank, but much more from his *Learning*, and unblemiſhed *Virtue*; Qualities, which the Love of *Retirement* (where he thought they could be beſt cultivated) induced him to *conceal*, rather than to produce in public.

THE firſt Edition of this Tranſlation, conſiſting of two octavo Volumes, was publiſhed ſoon after his deceaſe, in the year 1728. Between this time and the year 1770, the Book has paſt thro' a ſecond and a third Edition, not with the eclat of popular Applauſe, but with the ſilent approbation of the ſtudious Few.

CHAP.

CHAP. V.

Riſe of the THIRD SPECIES *of* CRITICISM, *the* CORRECTIVE—*practiſed by the Antients, but much more by the Moderns, and* WHY.

BUT we are now to inquire after ANOTHER SPECIES OF CRITICISM. All antient books, having been preſerved by *Tranſcription*, were liable thro' *Ignorance*, *Negligence*, or *Fraud*, to be corrupted in three different ways, that is to ſay, by *Retrenchings*, by *Additions*, and by *Alterations*.

To remedy theſe evils, a *third* Sort of *Criticiſm* aroſe, and that was CRITICISM CORRECTIVE. The Buſineſs of this *at firſt* was painfully to *collate* all the various Copies of authority, and then, from amidſt the variety of Readings thus *collected*, to eſtabliſh by good reaſons either *the true*, or

or *the moſt probable*. In this ſenſe we may call ſuch CRITICISM not only CORRECTIVE, but AUTHORITATIVE. Ch. V.

As the number of theſe Corruptions muſt needs have increaſed by length of time, hence it has happened that *Corrective Criticiſm* has become much more neceſſary in theſe *latter* ages, than it was in others more antient. Not but that even in *antient* days *various Readings* have been noted. Of this kind there are a multitude in the Text of *Homer*; a fact not ſingular, when we conſider his great antiquity. In the Comments of *Ammonius* and *Philoponus* upon *Ariſtotle*, there is mention made of ſeveral in the text of that Philoſopher, which theſe his Commentators compare and exanine.

WE find the ſame in *Aulus Gellius*, as to the *Roman* Authors; where it is withal remarkable, that, even in that *early* period, much ſtreſs is laid upon the authority

Part I.

thority of *antient* Manuſcripts *, a Reading in *Cicero* being juſtified from a Copy made by his learned freedman, *Tiro*; and a Reading in *Virgil's Georgics*, from a Book, which had once belonged to *Virgil*'s Family.

But ſince the revival of Literature, to CORRECT has been a buſineſs of much more latitude, having continually employed, for two centuries and a half, both the Pains of the moſt laborious, and the Wits of the moſt acute. Many of the learned men before enumerated were not only famous as *hiſtorical* Critics, but as *corrective* alſo. Such were the two *Scaligers* (of whom one has been ‡ already mentioned) the two *Caſaubons*, *Salmaſius*, the *Heinſii*, *Græ-vius*, the *Gronovii*, *Burman*, *Kuſter*, *Waſſe*, *Bentley*, *Pearce*, and *Markland*. In the ſame Claſs, and in a rank highly eminent, I place Mr. Toupe *of Cornwall*,

* See *Aulus Gellius*, Lib. I. c. 7. and 21. *Macrob. Saturn.* Lib. I. c. 5.

‡ Pag. 17.

who,

who, in his *Emendations upon Suidas*, and his Edition of *Longinus*, has ſhewn a *critical* acumen, and a compaſs of learning, that may juſtly arrange him with the moſt diſtinguiſhed ſcholars. Nor muſt I forget Dr. TAYLOR, Reſidentiary of St. Paul's, nor Mr. UPTON, Prebendary of Rocheſter. The former, by his Edition of *Demoſthenes* (as far as he lived to carry it), by his *Lyſias*, by his comment on the *Marmor Sandvicenſe*, and other critical pieces; the latter, by his correct and elegant Edition, in Greek and Latin, of *Arrian's Epictetus* (the firſt of the kind that had any pretenſions to be called complete), have rendered themſelves, as Scholars, laſting ornaments of their Country. Theſe two valuable men were the Friends of my youth; the companions of my ſocial, as well as my literary hours. I admired them for their Erudition; I loved them for their Virtue; they are now no more— Ch. V.

His ſaltem accumulem donis, et fungar inani
Munere —— VIRG.

CHAP. VI.

CRITICISM *may have been* ABUSED—*Yet* DEFENDED, *as of the laſt Importance to the Cauſe of Literature.*

BUT here was the misfortune of this laſt ſpecies of *Criticiſm*. The beſt of things may paſs into abuſe. There were numerous Corruptions in many of the fineſt authors, which neither antient Editions, nor Manuſcripts could heal. What then was to be done?—Were Forms ſo fair to remain disfigured, and be ſeen for ever under ſuch apparent blemiſhes? —"No (ſays a Critic), "CONJECTURE "can cure all—*Conjecture*, whoſe per- "formances are for the moſt part *more* "*certain* than any thing, that we can "exhibit from the authority of Manu- "ſcripts *," —We will not aſk, upon this

* *Para igitur in Horatianis his curis ex Conjecturâ exhibemus, quàm ex Codicum fallaciis; et, niſi me omnia fallunt, plenumque certiora.* Bentleii Præfat ad Horat.

won-

wonderful assertion, *how, if so certain, can it be called Conjecture?* — 'Tis enough to observe (be it called as it may) that this spirit of *Conjecture* has too often past into an intemperate excess; and then, whatever it may have boasted, has done more mischief by far than good. Authors have been taken in hand, like anatomical subjects, only to display the skill and abilities of the Artist; so that the end of many an Edition seems often to have been no more, than to exhibit the great sagacity and erudition of an Editor. The Joy of the task was the Honour of mending, while Corruptions were sought with a more than common attention, as each of them afforded a testimony to the Editor and his Art. Ch. VI.

And here I beg leave, by way of digression, to relate a short story concerning a noted Empiric. "Being once in a ball-"room crowded with company, he was "asked by a gentleman, *what he thought*

Part I. " *of ſuch a lady? was it not pity that ſhe* " *ſquinted?* — *Squint! Sir!* replied the " doctor, *I wiſh every lady in the room* " *ſquinted; there's not a man in Europe can* " *cure ſquinting but myſelf.*"

BUT to return to our ſubject—Well indeed would it be for the cauſe of letters, were this bold *conjectural* ſpirit confined to works of *ſecond* rate, where let it change, expunge, or add, as happens, it may be tolerably ſure to leave matters as they were; or if not much better, at leaſt not much worſe. But when the divine Geniuſes of *higher* rank, whom we not only applaud, but in a manner revere, when theſe come to be attempted by petulant Correctors, and to be made the ſubject of their wanton caprice, how can we but exclaim with a kind of religious abhorrence,

——*procul! O! procul eſte profani!*

THESE

THESE ſentiments may be applied even to the celebrated *Bentley*. It would have become that able writer, tho' in literature and natural abilities among *the firſt* of his age, had he been more temperate in his Criticiſm upon *the Paradiſe loſt*; had he not ſo repeatedly and injuriouſly offered violence to its Author, from an affected ſuperiority, to which he had no pretence. But the rage of *Conjecture* ſeems to have ſeized him, as that of *Jealouſy* did *Medea** ; a rage, which ſhe confeſt herſelf unable to reſiſt, altho' ſhe knew the miſchiefs, it would prompt her to perpetrate.

AND now to obviate an unmerited Cenſure, (as if I were an enemy *to the thing*, from being an enemy to *its abuſe*) I would have it remember'd, 'tis not either with

* See the *Medea* of *Euripides*, v. 1078. See alſo *Philoſoph. Arrangements*, p. 428.

Part I. *Criticism* or *Critics*, that I presume to find fault. The Art, and its Professors, while they practise it with temper, I truly honour; and think, that, were it not for their acute and learned labours, we should be in danger of degenerating into an age of dunces.

Indeed Critics (if I may be allowed the metaphor) are a sort of *Masters of the ceremony* in the Court of letters, thro' whose assistance we are introduced into some of the first and best company. Should we ever, therefore, by idle prejudices against pedantry, verbal accuracies, and we know not what, come to slight their art, and reject them from our favour, 'tis well we do not slight also those *Classics*, with whom Criticism converses, becoming content to read them in translations, or (what is still worse) in translations of translations, or (what is worse even than that) not to read them at

at all. And I will be bold to aſſert, if that ſhould ever happen, we ſhall ſpeedily return into thoſe days of darkneſs, out of which we happily emerged upon the revival of *antient* Literature. Ch. VI.

CHAP. VII.

Concluſion — Recapitulation — Preparation for the Second Part.

AND ſo much at preſent for *Critics*, and learned Editors. So much alſo for the *Origin* and *Progreſs* of CRITICISM; which has been divided into three *ſpecies*, the PHILOSOPHICAL, the HISTORICAL, and the CORRECTIVE; the PHILOSOPHICAL, *treating of the principles, and primary cauſes of good writing in general*; the HISTORICAL, *being converſant in particular facts, cuſtoms, phraſes*, &c. and the CORRECTIVE being divided into the AUTHORITATIVE and the CONJECTURAL; the AUTHORITATIVE, *depending on the Collation of Manuſcripts and the beſt Editions*; the CONJECTURAL, *on the Sagacity and Erudition of Editors**.

As

* For the FIRST SPECIES OF CRITICISM, ſee p. 6. For the SECOND SPECIES, ſee p. 14. For the THIRD

Chap. VII.

As *the Firſt Part* of theſe Inquiries ends here, we are now to proceed to *the Second Part*, *a* SPECIMEN OF THE DOCTRINES AND PRINCIPLES OF CRITICISM, *as they are illuſtrated in the Writings of the moſt diſtinguiſhed Authors.*

THIRD SPECIES, ſee p. 30, to the end of the Chapter following, p. 39.

There are a few other Notes beſides the preceding; but as ſome of them were *long*, and it was apprehended for that reaſon that they might too much interrupt the *Continuity* of the Text, they have been joined with other pieces, *in the forming of an* APPENDIX.

END OF THE FIRST PART.

PHILOLOGICAL

INQUIRIES.

PART THE SECOND.

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INTRODUCTION.

WE are, in the following Part of this Work, to give a Specimen of thoſe Doctrines, which, having been *ſlightly* touched in *the Firſt Part*, we are now to illuſtrate more amply, by referring to Examples, as well antient as modern. Part II.

IT has been already hinted, that among Writers THE EPIC CAME FIRST *; it has been hinted likewiſe, that NOTHING EXCELLENT IN A LITERARY WAY HAPPENS MERELY BY CHANCE †.

* p. 6. † p. 7.

MEN-

Part II.

MENTION alſo has been made of NUMEROUS COMPOSITION*, and the force of it ſuggeſted, tho' little ſaid farther.

To this we may add the THEORY OF WHOLE AND PARTS†, ſo eſſential to the very being of a *legitimate* Compoſition; and THE THEORY alſo of SENTIMENT and MANNERS‡, both of which naturally belong to *every Whole*, called *Dramatic*.

NOR can we on this occaſion omit a few Speculations on THE FABLE or ACTION; Speculations neceſſarily connected with every Drama, and which we ſhall illuſtrate from Tragedy, its moſt ſtriking Species.

AND here, if it ſhould be objected that we refer to *Engliſh* Authors, the Connection ſhould be remembered between *good* Authors of *every* Country, as far as they all draw from *the ſame* Sources, the Sources I mean of *Nature* and of *Truth*. A like

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* p. 7. † p. 8. ‡ p. 6.

Appli-

Apology may be made for Inquiries concerning the ENGLISH TONGUE, and how far it may be made ſucceptible of *Claſſic Decoration*. *All* Languages are in ſome degree *congenial*, and, both in their *Matter* and their *Form*, are founded upon *the ſame Principles* *. Part II.

WHAT is here ſaid, will, we hope, ſufficiently juſtify the following DETAIL; *a Detail* naturally ariſing from the *former* part of the Plan, by being founded upon expreſſions, *not ſufficiently there developed.*

FIRST, therefore, for the Firſt; that THE EPIC POETS LED THE WAY, and that NOTHING EXCELLENT IN A LITERARY VIEW HAPPENS MERELY BY CHANCE.

* Hermes, p. 349.

CHAP-

Part II.

CHAPTER. I.

THAT THE EPIC WRITERS CAME FIRST, *and that* NOTHING EXCELLENT IN LITERARY *Performances happens merely from* CHANCE — *the* CAUSES, *or* REASONS *of ſuch Excellence, illuſtrated by Examples.*

IT appears, that not only in GREECE, but in *other* Countries, more barbarous, the *firſt* Writings were in *Metre**, and of an *Epic* Caſt, recording Wars, Battles, Heroes, Ghoſts; the Marvellous always, and often the Incredible. Men ſeemed to have thought, that the higher they ſoared, the more important they ſhould appear; and that the common Life, which they *then* lived, was a thing too contemptible to merit Imitation.

HENCE it followed, that it was not till *this Common Life* was rendered reſpectable

* Temple's Works, Vol. I. p. 239. Fol. Edit.

by

by more *refined* and *poliſhed Manners*, that Men thought it might be copied, ſo as to gain them applauſe. Ch. I.

EVEN in GREECE itſelf, *Tragedy* had attained its maturity* many years before *Comedy*, as may be ſeen by comparing the age of *Sophocles* and *Euripides* with that of *Philemon* and *Menander*.

FOR *ourſelves*, we ſhall find moſt of our *firſt Poets* prone to a *turgid Bombaſt*, and moſt of our *firſt Proſaïc Writers* to a *pedantic Stiffneſs*, which rude Styles gradually improved, but reached not a Claſſical Purity ſooner than *Tillotſon*, *Dryden*, *Addiſon*, *Shafteſbury*, *Prior*, *Pope*, *Atterbury*, &c. &c.

As to what is aſſerted ſoon after upon the Efficacy of Cauſes *in Works of Ingenuity and Art*, we think in general, that the *Effect* muſt always be proportioned to its *Cauſe*. 'Tis hard for him,

* Ariſtot. Poet. c. 4. p. 227. Edit. Sylb. Alſo Characteriſtics, Vol. I. p. 244.

who

Part II. who reaſons attentively, to refer to CHANCE any *ſuperlative* Production *.

EFFECTS indeed ſtrike us, when *we are not thinking about the* CAUSE; yet may we be aſſured, if we reflect, *that* A CAUSE THERE IS, and that too a CAUSE INTELLIGENT, and RATIONAL. Nothing would perhaps more contribute to to give us a *Taſte truly critical*, than on every occaſion *to inveſtigate* this Cauſe; and to aſk ourſelves, upon feeling any uncommon Effect, *why* we are thus delighted; *why* thus affected; *why* melted into Pity; *why* made to ſhudder with Horrour?

TILL this WHY is well anſwered, all is Darkneſs, and our *Admiration*, like that of the *Vulgar*, founded upon *Ignorance*.

To explain by a few Examples, that are *known* to all, and for that reaſon here alleged, *becauſe they are known*.

* Philoſoph. Arrang. p. 365.

I AM

I AM ſtruck with the NIGHT-SCENE in Virgil's *fourth Eneid* — " the *univerſal* " Silence throughout the Globe — *the* " *ſweet Reſt* of its various Inhabitants, " ſoothing their Cares and forgetting " their Labours — the unhappy DIDO " alone *reſtleſs*; reſtleſs, and agitated with " impetuous Paſſions*."

I AM affected with the Story of REGULUS, as painted by WEST. — " The " crowd of *anxious* Friends, perſuading " him not to return — his Wife, *fainting* " thro' ſenſibility and fear — Perſons, the " leaſt connected, appearing to feel for " him — yet himſelf *unmoved*, inexorable " and ſtern †."

WITHOUT referring to theſe deeply tragic Scenes, what Charms has Muſic, when a maſterly Band paſs unexpectedly

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* Æn. IV. 522, &c.

† Horat. Carm. L. III. Od. 5.

Part II. from *loud* to *ſoft*, or from *ſoft* to *loud*?—When the Syſtem changes from the *greater* Third to the *leſs*; or reciprocally, when it changes from this laſt to the former?

ALL theſe Effects have a ſimilar, and well-known Cauſe, *the amazing Force which* CONTRARIES *acquire, either by* JUXTA-POSITION, *or by* QUICK SUCCESSION *.

BUT we aſk ſtill farther, *why have* CONTRARIES *this Force?*—We anſwer, becauſe, *of all things which differ, none*

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* This Truth is not only obvious, but antient. *Ariſtotle* ſays,—Παραλληλα τὰ Ἐναντία μάλιστα φαίνεσθαι—*that* CONTRARIES, *when ſet beſide each other, make the ſtrongeſt appearance.* Παραλληλα γὰρ μᾶλλον τὰ Ἐναντία γνωρίζεται—*that* CONTRARIES *are better known, when ſet beſide each other. Ariſt. Rhetor. Lib.* III. p. 120, & p. 152. *Edit. Sylb.* The ſame author often makes uſe of this Truth in other places; which Truth, *ſimple as it ſeems*, is the ſource of many capital Beauties in all the Fine Arts.

differ

differ ſo widely. Sound differs from Darkneſs, but *not ſo much* as from Silence; Darkneſs differs from Sound, but *not ſo much* as from Light. In the ſame intenſe manner differ Repoſe and Reſtleſſneſs; Felicity and Miſery; dubious Sollicitude and firm Reſolution; the Epic and the Comic; the Sublime and the Ludicrous*. Ch. I.

* From theſe inſtances we perceive the meaning of thoſe *deſcriptions* of CONTRARIES, that they are τὰ πλεῖϛον διαφέροντα τῶν ἐν τῷ αὐτῷ γένει—ἐν τῷ αὐτῷ δεκτικῷ — τῶν ὑπὸ τὴν αὐτὴν δύναμιν — *things which differ moſt widely, among things exiſting in the ſame Genus—in the ſame Recipient—comprehended under the ſame Power or Faculty. Ariſt. Metaph.* Δ. 1. p. 82. *Edit. Sylb. Cicero*, in his Topics, tranſlates *the firſt deſcription—quæ in eodem genere plurimum differunt.* S. 70.

Ariſtotle reaſons as follows. Ἐπεὶ δὲ διαφέρειν ἐνδέχεται ἀλλήλων τὰ διαφέροντα πλείου ἢ ἔλαττον, ἐϛί τις ἢ μεγίϛη διαφορὰ, ἢ ταύτην λέγω ΕΝΑΝΤΙΩΣΙΝ. *It being admitted that things differing from one another, differ* MORE *and* LESS, *there muſt be alſo a certain* DIFFERENCE, *which is* MOST, *and this I call* CONTRARIETY. *Metaph.* p. 162. *Edit. Sylb.*

Part II. AND, *why differ* CONTRARIES *thus widely?*—Becauſe while *Attributes, ſimply different*, may *co-exiſt* in the ſame ſubject, CONTRARIES *cannot co-exiſt*, but always deſtroy one another *. Thus the ſame *Marble* may be both *white* and *hard*; but the ſame Marble cannot be both *white* and *black*. And hence it follows, that as their *Difference* is *more intenſe*, ſo is our *Recognition* of them *more vivid*, and our *Impreſſions more permanent*.

THIS Effect of CONTRARIES is evident even in objects of *Senſe*, where Imagina-

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* *Ammonius*, commenting the doctrine of CONTRARIES, (as ſet forth in *Ariſtotle's Categories*) informs us, that *they not only do not imply one another* (as a Son neceſſarily implies a Father) *but that they even* DESTROY ONE ANOTHER, *ſo that, where one is preſent, the other cannot remain*—ἃ μόνον οὐ συναναιρεῖ ἀλλήλοις, ἀλλὰ καὶ φθείρει· τὸ γὰρ ἓν ἐν πάρεστιν, ἐν ᾧ ὑπάρχει τὸ ἕτερον. *Ammon. in Categ.* p. 147. *Edit. Venet.* *The Stagarite* himſelf deſcribes them in the ſame manner, τὰ μὴ δυνατὰ ἅμα τῷ αὐτῷ παρεῖναι, *things that cannot be preſent at once in the ſame ſubject.* *Metaph.* Δ. p. 82. *Edit. Sylb.*

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tion and Intellect are not in the leaſt concerned. When we paſs (for example) from a Hot-houſe, we feel the common Air *more intenſely* cool; when we paſs from a dark Cavern, we feel the common light of the Day *more intenſely* glaring. Ch. I.

BUT to proceed to Inſtances of ANOTHER and a very DIFFERENT KIND.

FEW Scenes are *more affecting* than THE TAKING OF TROY, as deſcribed in the *ſecond Eneid*—"the Apparition of *Hector* "to *Eneas*, when aſleep, announcing to "him the Commencement of that direful "Event—the diſtant Lamentations, heard "by *Eneas*, as he awakes—his aſcending "the Houſe-top, and viewing the City "in flames—his Friend *Pentheus*, eſcaped "from deſtruction, and relating to him "their wretched and deplorable condition "—*Eneas*, with a few Friends, ruſhing "into the thickeſt danger—their various "ſucceſs, till they all periſh, but himſelf

Part II. " and two more — the affecting Scenes of
" Horror and Pity at *Priam*'s Palace —
" a Son, ſlain at his Father's feet; and
" the immediate Maſſacre of the old Mo-
" narch himſelf — *Eneas*, on ſeeing this,
" inſpired with the memory of *his own*
" Father — his reſolving to return home,
" having now loſt *all* his Companions
" — his ſeeing *Helen* in the way, and his
" Deſign to diſpatch ſo wicked a wo-
" man — *Venus* interpoſing, and ſhewing
" him (by removing the film from his
" Eyes) the *moſt ſublime*, tho' *moſt direful*,
" of all ſights; the Gods themſelves bu-
" ſied in *Troy*'s Deſtruction; *Neptune* at
" one employ, *Juno* at another, *Pallas*
" at a third — *'Tis not Helen* (ſays *Venus*)
" *but the Gods, that are the Authors of*
" *your Country's Ruin — 'tis their Incle-*
" *mency*, &c."

NOT leſs ſolemn and awful, tho' leſs leading to *Pity, is the Commencement of the*

the ſixth Eneid—" the *Sibyl*'s Cavern— Ch. I.
" her frantic Geſtures, and Prophecy—
" the Requeſt of *Eneas* to deſcend to the
" Shades—her Anſwer, and Information
" about the Loſs of one of his Friends—
" the Fate of poor *Miſenus*—his Fune-
" ral—the Golden Bough diſcovered,
" a preparatory Circumſtance for the
" Deſcent—the Sacrifice—the Ground
" bellowing under their Feet—the Woods
" in motion—the Dogs of *Hecate* howl-
" ing—the *actual* Deſcent in all its
" particulars of *the marvellous*, and *the*
" *terrible*."

If we paſs from an antient Author to a modern, what Scene more ſtriking, than *the firſt Scene in* HAMLET?—" The
" Solemnity of the *Time*, a ſevere and
" pinching Night—the Solemnity of the
" *Place*, a Platform for a Guard—the
" Guards themſelves; and their appoſite
" Diſcourſe—*yonder Star in ſuch a Poſi-*

Part II. " *tion*; *the Bell then beating one* — when " *Deſcription* is exhauſted, the thing *itſelf* " appears, *the Ghoſt enters.*"

FROM SHAKESPEAR the Tranſition to MILTON is natural. What Pieces have ever met a more juſt, as well as univerſal applauſe, than his *L'Allegro* and *Il Penſeroſo?* — The firſt, a Combination of every incident that is *lively* and *chearful*; the ſecond, of every incident that is *melancholy* and *ſerious*; the Materials of each collected, according to their character, from Rural Life, from City Life, from Muſic, from Poetry; in a word, from every part of *Nature*, and every part of *Art*.

To paſs from POETRY to PAINTING— *the Crucifixion of Polycrates* by SALVATOR ROSA* is " a moſt affecting Repreſenta-

* See Vol. I. of theſe Treatiſes, p. 63.

" tion

" tion of various human Figures, ſeen Ch. I.
" under different modes of Horror and
" Pity, as they contemplate a dreadful
" Spectacle, the Crucifixion above men-
" tioned." *The Aurora of* GUIDO on the other ſide is " one of thoſe joyous Ex-
" hibitions, where nothing is ſeen but
" Youth and Beauty, in every attitude of
" Elegance and Grace." *The former* Picture in Poetry would have been a deep *Penſeroſo*; *the latter*, a moſt pleaſing and animated *Allegro*.

AND to what Cauſe are we to refer theſe *laſt* Enumerations of ſtriking Effects?

To a very different one from the former —not *to an* OPPOSITION *of contrary Incidents*, but *to a* CONCATENATION *or* ACCUMULATION *of many, that are ſimilar and congenial.*

AND why have CONCATENATION and ACCUMULATION ſuch a Force? —From theſe

Part II. theſe moſt ſimple and obvious Truths, that *many* things *ſimilar*, when *added together*, will be more in *Quantity*, than *any one* of them *taken ſingly*; — conſequently, that *the more* things are thus added, *the greater* will be their Effect*.

We

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* QUINCTILIAN obſerves, that the man who tells us, *a City was ſtormed*, includes, in what he ſays, *all things which ſuch a diſaſter implies*; and yet for all, that ſuch a brief Information leſs affects us than a Detail, becauſe 'tis leſs ſtriking, to deliver *the whole at once*, than it is *to enumerate the ſeveral particulars*. His words are — *minus eſt* TOTUM *dicere, quam* OMNIA. *Quinct. Inſtitut.* VIII. 3.

The whole is well worth reading, particularly his Detail of the various and horrid Events, which befal the ſtorming of a City. *Sine dubio enim, qui dicit expugnatam eſſe Civitatem*, &c.

ARISTOTLE reaſons much after the ſame manner. — ᾗ διαιρούμενα δὲ εἰς τὰ μέρη, τὰ αὐτὰ μείζω φαίνεται· πλειόνων γὰρ ὑπεροχὴ φαίνεται — *the ſame things, divided into Parts, appear* GREATER, *for then there appears an Exceſs or an Abundance of* MANY *things*.

By way of proof, he quotes HOMER on the ſame ſubject, I mean the taking of a City by ſtorm.

Ὅσσα

Ch. I.

WE have mentioned at the ſame time both *Accumulation* and *Concatenation*, becauſe in *Painting*, the Objects, by *exiſting at once*, are *accumulated*; in *Poetry*, as they *exiſt by ſucceſſion*, they are not accumulated but *concatenated*. Yet, *thro' Memory* and *Imagination**, even theſe alſo derive an *accumulative* Force, being *preſerved* from paſſing away by thoſe admirable Faculties, till, like many Pieces of Metal melted together, they collectively form one common Magnitude.

Ὅσσα κακ' ἀνθρώποισι πέλει, τῶν ἄσυ ἀλώη·
Ἀνδρας μὲν κλείνασι, πόλιν δέ τε πῦρ ἀμαθύνει,
Τέκνα δέ τ' ἄλλοι ἄγυσι, βαθυζώνας τε γυναῖκας
Iliad. IX. v. 588.

The dire diſaſters of a City ſtormed;
The Men they maſſacre; the Town they fire;
And others lead the Children and the Wives
Into Captivity—

See *Ariſt. Rhetor. Lib.* I. p. 29. *Edit. Sylb.* where the above Lines of *Homer* are quoted; and tho' with ſome variation from the common Reading, yet with none, which affects the Senſe.

* See *Hermes*, p. 354, &c.

IT

Part II. It muſt be farther remembered, there is an Accumulation of things *analogous*, even when thoſe things are the objects of *different Faculties*. For example — As are paſſionate *Geſtures* to the Eye, ſo are paſſionate *Tones* to the Ear; ſo are paſſionate *Ideas* to the Imagination. To feel the amazing force of an Accumulation *like this*, we muſt ſee ſome capital *Actor*, acting the *Drama* of ſome capital *Poet*, where all the Powers of *Both* are *aſſembled at the ſame inſtant*.

And thus have we endeavoured, by a few obvious and eaſy examples, to explain what we mean by the words, *ſeeking the Cauſe or Reaſon, as often as we feel works of Art and Ingenuity to affect us**.

If I might adviſe a *Beginner* in this elegant purſuit, it ſhould be, as far as

* See p. 1. 6. 7. 47. 48.

poſſible,

poſſible, to recur *for Principles* to the *moſt plain and ſimple Truths*, and to *extend* every Theorem, as he advances, to its *utmoſt latitude*, ſo as to make it *ſuit*, and *include*, the greateſt number of poſſible Caſes. Ch. I.

I WOULD adviſe him farther, *to avoid ſubtle and far-fetched Refinement*, which, as it is for the moſt part adverſe to *Perſpicuity* and *Truth*, may ſerve to make an able *Sophiſt*, but never an able *Critic*.

A WORD more — I would adviſe a young Critic, in his Contemplations, to turn his Eye rather to *the Praiſe-worthy* than *the Blameable*; that is, *to inveſtigate the Cauſes of Praiſe*, rather than the Cauſes of *Blame*. For tho' an uninformed Beginner may in a ſingle inſtance happen to *blame properly*, 'tis more than probable, that in the next he may fail, and incur the Cenſure paſt upon the

Part II. the criticizing Cobler, *Ne ſutor ultra crepidam**.

We are now to inquire concerning Numerous Composition.

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* Thoſe, who wiſh to ſee the origin of this ingenious Proverb, may find it in *Pliny*, L. XXV. f. 12, and in *Valerius Maximus*, L. VIII. c. 12.

CHAP. II.

NUMEROUS COMPOSITION—*derived from* QUANTITY SYLLABIC—*antiently eſſential both to Verſe and Proſe*—*Rhythm*—*Peans and Cretics, the Feet for Proſe*—QUANTITY ACCENTUAL—*a Degeneracy from the* SYLLABIC—*Inſtances of it*—*firſt in Latin*—*then in Greek*—*Verſus Politici*—*Traces of Accentual Quantity in Terence*—*eſſential to Modern Languages, and among others to Engliſh, from which laſt Examples are taken.*

AS NUMEROUS COMPOSITION ariſes from *a juſt* Arrangement of *Words*; ſo is that *Arrangement juſt*, when formed upon their VERBAL QUANTITY. Ch. II.

Now if we ſeek for this VERBAL QUANTITY in *Greek* and *Latin*, we ſhall find that, while *thoſe two Languages* were in Purity, their *Verbal Quantity* was in Purity

Part II. Purity alſo. *Every Syllable* had a meaſure of *Time*, either long or ſhort, defined with preciſion either by its *conſtituent Vowel*, or by *the Relation* of that Vowel to other Letters adjoining. SYLLABLES thus characterized, when combined, made A FOOT; and FEET thus characterized, when combined, made A VERSE; ſo that, while a *particular* Harmony exiſted in every *Part*, *a general* Harmony was diffuſed thro' the *Whole*.

PRONUNTIATION at this period being, like other things, perfect, ACCENT and QUANTITY were accurately *diſtinguiſhed*; of which diſtinction, familiar *then*, tho' *now* obſcure, we venture to ſuggeſt the following Explanation. We compare QUANTITY to *Muſical Tones differing* IN LONG AND SHORT, as, upon whatever Line they ſtand, *a Semibreif* differs from *a Minim*. We compare ACCENT to *Muſical Tones differing* IN HIGH AND LOW, as D upon the *third* Line differs from

from G upon the *firſt*, be its length the ſame, or be it longer or ſhorter. Ch. II.

AND thus things continued for a ſucceſſion of Centuries, from *Homer* and *Heſiod* to *Virgil* and *Horace*, during which interval, if we add a trifle to its end, all the truly claſſical POETS, both *Greek* and *Latin*, flouriſhed.

NOR was PROSE at the ſame time neglected. Penetrating Wits diſcovered THIS ALSO to be capable of NUMEROUS COMPOSITION, and founded their Ideas upon the following Reaſonings.

THO' they allowed, that PROSE ſhould *not* be *ſtrictly* metrical (for then it would be no longer *Proſe*, but Poetry); yet at the ſame time they aſſerted, *if it had* no *Rhythm at all*, ſuch a vague Effuſion would of courſe fatigue, and the Reader would ſeek in vain for thoſe returning Pauſes, ſo help-

Part II. ful to his reading, and ſo grateful to his Ear*.

Now as FEET were found an Eſſential to that *Rhythm*, they were obliged, as well as Poets, to conſider FEET under their ſeveral characters.

IN this Contemplation they found THE HEROIC FOOT, (which includes *the Spondee, the Dactyl*, and *the Anapæſt*) to be majeſtic and grave, but yet *improper for Proſe*, becauſe, if employed too frequently, the Compoſition would appear *Epic*.

On the contrary, in THE IAMBIC they found *Levity*; it often made, tho' undeſignedly, *a part of common diſcourſe*, and

* See *Ariſtot. Rhetor.* L. III. p. 129. *Edit. Sylb.* Τὸ δὲ σχῆμα τῆς λέξεως δεῖ μήτε ἔμμετρον εἶναι, μήτε ἄρρυθμον, κ. τ. λ. So *Cicero*—*numeris adſtrictam Orationem eſſe debere, canere verſibus. Ad Brut. Orator.* f. 187.

could

could not, for that reaſon, but *want a* Ch. II.
ſuitable dignity *.

What Expedient then remained?—They recommended A FOOT, where *the former two were blended*; where *the Pomp of the Heroic*, and *the levity* of the *Iambic* were *mutually* to *correct*, and *temper* one another.

BUT as this appears to require explanation, we ſhall endeavour, if we can, to render it intelligible, ſaying ſomething previouſly upon the nature of *Rhythm*.

RHYTHM differs from METRE, in as much as RHYTHM is *Proportion applied to any Motion whatever*; METRE is *Proportion, applied to the Motion of* WORDS SPOKEN. Thus, in the drumming of a March, or the dancing of a Hornpipe, there is *Rhythm*, tho' *no Metre*; in *Dryden*'s celebrated Ode there is METRE as well

* See in the ſame Treatiſe of *Ariſtotle* what is ſaid about theſe Feet, juſt after the Paſſage above cited. Τῶν δε ῥυθμῶν, ὁ μὲν ἡρῶος σεμνὸς, κ. τ. λ. All that follows is well worth reading.

Part II. as RHYTHM, becauſe the Poet with the *Rhythm* has aſſociated certain *Words*. And hence it follows, that, tho' ALL METRE is RHYTHM, yet ALL RHYTHM is NOT METRE *.

THIS

(*) Διαφέρει δὲ μέτρον ῥυθμῦ, ὕλη μὲν γὰρ τοῖς μέτροις ἡ συλλαβὴ, καὶ χωρὶς συλλαβῆς ἐκ ἂν γένοιτο μέτρον· ὁ δὲ ῥυθμὸς γίνεται μὲν καὶ ἐν συλλαβαῖς, γίνεται δὲ καὶ χωρὶς συλλαβῆς, καὶ γὰρ ἐν τῷ κρότῳ. Ὅταν μὲν γὰρ τὰς χαλκέας ἴδωμεν τὰς σφύρας καταφερομένας, ἅμα τινὰ καὶ ῥυθμὸν ἀκούομεν—μέτρον δὲ ἐκ ἂν γένοιτο χωρὶς λέξεως ποιᾶς καὶ ποσῆς. METRE *differs from* RHYTHM, *becauſe with regard to Metres the ſubject matter is a ſyllable*, and *without a ſyllable* (that is a Sound articulate) *no Metre can exiſt. But* RHYTHM *exiſts both* IN *and* WITHOUT *ſyllables*; *for it may be perceived in mere* PULSATION *or* STRIKING. *'Tis thus, when we ſee Smiths hammering with their ſledges, we hear at the ſame time* (in their ſtrokes) A CERTAIN RHYTHM,—*but as to* METRE, *there can be none, unleſs there be* AN ARTICULATE SOUND, or WORD, *having a peculiar Quality and Quantity*, (to diſtinguiſh it) *Longini Fragm.* III. ſ. 5. p. 162. *Edit. Pearce*, qto.

METRUM *in verbis modo*; RHYTHMUS *etiam in corporis motu eſt. Quinctil. Inſt.* IX. 4. p. 598. *Edit. Capper.*

What theſe authors call RHYTHMUS, *Virgil* calls NUMERUS, or its plural NUMERI.

—NU-

THIS being admitted, we proceed and ſay, that the RHYTHM *of the Heroic* Foot is *one to one*, which conſtitutes in Muſic what we call COMMON TIME; and in *muſical Vibration*, what we call THE UNISON. *The* RHYTHM *of the Iambic* is *One to Two*, which conſtitutes in Muſic what we call Ch. II.

—NUMEROS *memini, ſi verba tenerem.* Bucol. IX. 45.

And, before that, ſpeaking of the Fauns and wild Beaſts *dancing*, he informs us—

Tum vero IN NUMERUM *Faunoſq; feraſq; videres*
Ludere—— Bucol. VI. 27.

So too, ſpeaking of the *Cyclopes* at their Forge, he tells us,

Illi inter ſeſe magnâ vi brachia tollunt
IN NUMERUM—— Geor. IV. 174, 175.

Which ſame verſes are *repeated* in the *eight Encid.* So *Cicero*—NUMERUS *Latinè*, *Græcè* Ῥυθμός—Ad *Brut.* Orat. f. 170.

No *Engliſh Term* ſeems to expreſs RHYTHMUS better than the word, TIME; by which we denote *every* Species of *meaſured Motion.* Thus we ſay, there is TIME in *beating* a Drum, tho' but a *ſingle* Sound; *Time* in *Dancing*, and in Rowing, tho' no Sound at all, but what is quite *incidental.*

Part II. TRIPLE TIME; and in *muſical Vibration*, what we call THE OCTAVE. *The* RHYTHM *next to theſe* is that of *Two to Three*, or elſe its equivalent, *Three to Two*; a *Rhythm* compounded of *the two former Times united*; and which conſtitutes in muſical Vibration, what we call THE FIFTH.

'TWAS *here* then they diſcovered THE FOOT they wanted; *that* FOOT, which, being neither the *Heroic*, nor the *Iambic*, was yet ſo far connected with them, as to contain *virtually* within itſelf *the* RHYTHMS *of them both*.

THAT this is fact, is evident, from the following reaſoning. The *Proportion of Two to Three* contains in *Two* the RHYTHM of the *Heroic* Foot; in *Three*, that of the *Iambic*; therefore, *in two and three united*, a Foot *compounded* out of *the two*.

NOW THE FOOT thus deſcribed is no other than the PÆAN; *a Foot* conſtituted either

either *by one long Syllable and three ſhort*, and called *the Pæan a majori*; or elſe *by three ſhort Syllables and one long*, and called *the Pæan a minori*. In either caſe, if we reſolve *the long Syllable* into *two ſhort*, we ſhall find the Sum of the Syllables to be *Five*; that is, *Two to Three*, for the *firſt* Pæan, *Three to Two* for the *ſecond*, each being in what we call THE SESQUIALTER PROPORTION *. Part II.

THOSE

* The ſum of this ſpeculation is thus ſhortly expreſſed by *Cicero*. *Pes enim, qui adhibetur ad numeros, partitur in tria: ut neceſſe ſit partem pedis aut æqualem eſſe alteri parti; aut altero tanto, aut ſeſqui eſſe majorem. Ita fit æqualis, Dactylus; duplex, Iambus; ſeſqui, Pæon. Ad Brut Orat.* ſ. 188.

Ariſtotle reaſons upon the ſame Principles. Ἔστι δὲ τρίτος ὁ Παιάν, ᾧ ἐχόμενος τῶν εἰρημένων· τρίχα γὰρ πρὸς δύο ἐστίν· ἐκείνων δὲ, ὁ μὲν ἓν πρὸς ἕν· ὁ δὲ, δύο· ἔχεται δὲ τῶν λόγων τούτων ὁ ἡμιόλιος, οὗτος δ' ἐστὶν ὁ Παιάν· κ. τ. λ. Ariſt. Rhet. L. III. c. 8. p. 129, 130, *Edit. Sylb.*

Again, *Cicero*, after having held much the ſame doctrine, adds — *Probatur autem ab eodem illo* (ſcil. Ariſtotele) *maximè Pæan, qui eſt duplex; nam aut a longâ oritur,*

Part II. THOSE, who aſk for examples, may find *the firſt Pæan* in the words ἦφάνισε, *Dēſĭnĭtĕ*; the ſecond, in the words μετὰ δὲ γῆν, *Dŏmŭĕrānt*.

To the *Pæan* may be added THE CRETIC, a Foot of *one ſhort Syllable between two Long*, as in the words ἐλθόμαι, quōvĕ nūnc; a Foot *in power* evidently *equal to the Pæan*, becauſe reſolvable, like that, into *five* equal times.

WE dwell no longer here; perhaps we have already dwelt too long. 'Tis enough to obſerve, that, by a diſcreet uſe of theſe PÆANS, the antients obtained what they deſired, that is, they *enriched their Proſe*, without making it into *Verſe*; and, while

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vitare, quam tres breves conſequuntur, ut hæc verba, dēſĭnĭtĕ, concipĭo, cōmprĭmĭte; aut a brevibus deinceps tribus, extremâ productâ atque longâ, ſicut illa ſunt, dŏmŭĕrānt, ſonipedes. De Orator. III. 57, (183.) and in his *Orator. ad M. Brutum*—ſ. 205. and before, ſ. 191 to 197.

vague

vague and vulgar *Proſe* flowed *indefinitely* like a ſtream, theirs, like deſcending Drops, became capable of *being numbered**. Ch. II.

IT may give Credit to theſe Speculations, trivial as they may appear, when 'tis known they have merited the attention of the ableſt Critics, of *Ariſtotle* and *Demetrius Phalereus*, of *Cicero* and *Quinctilian* †.

THE

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* NUMERUS *autem in* Continuatione *nullus eſt:* Diſtinctio, *et æqualium et ſæpe variorum intervallorum* Percuſſio, NUMERUM conficit: *quem in cadentibus guttis, quod intervallis diſtinguuntur, notare poſſumus; in omni præcipitante non poſſumus.* Cic. de Oratore, Lib. III. f. 186.

† See *Ariſtotle* and *Cicero*, as quoted before, particularly the laſt in his *Orator*, f. 189 to the end; *Quinctilian*, L. IX. c. 4. *Demetrius Phalereus*, at the beginning of his Tract *De Elocut.*

Cicero, in his *De Oratore*, introduces *Craſſus* uſing the ſame Arguments; thoſe, I mean, which are grounded upon authority.

Atque

Part II. THE Productions ſtill remaining of this Golden Period ſeem (if I may ſo ſay) to have been providentially preſerved, to humiliate modern Vanity, and check the growth of bad Taſte.

BUT this Claſſical Æra, tho' it laſted long, at length terminated. Many Cauſes, and chiefly the irruption and mixture of *Barbarians*, contributed to the debaſing both of *Latin* and *Greek*. As *Liction* was corrupted, ſo alſo was *Pronunciation*. *Accent* and *Quantity*, which had been once *accurately* diſtinguiſhed, began now to be *blended*. Nay more, *Accent* ſo far uſurped *Quantity*'s place, as by a ſort of Tyranny, to make ſhort ſyllables, long; and long ſyllables, ſhort. Thus, in Poetry, as the accent fell upon DE in *Dēus*, and

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Atque hæc quidem ab iis Philoſophis, quos tu maxime diligis, Catule, dicta ſunt: quod eo ſæpius teſtificor, ut auctoribus laudandis ineptiarum crimen effugiam. *De* Oratore, Lib. III. ſ. 187.

as

upon i in *ībi*, *the firſt* ſyllables of theſe two words were conſidered as *long*. Again, where the Accent did *not* fall, as in the ultima's of *Regnŏ*, or *Saturnŏ*, and even in ſuch ablatives as *Inſulâ* or *Cretâ*, there the Poet aſſumed a Licence, if he pleaſed, to make them *ſhort*. In a word, the whole doctrine of PROSODY came to this—that, as anciently *the Quantity of the Syllables* eſtabliſhed *the Rhythm of the Verſe*, ſo now *the Rhythm of the Verſe* eſtabliſhed *the Quantity of the Syllables*. Ch. II.

THERE was an antient Poet, his name COMMODIANUS, who dealt much in this illicit Quantity, and is ſaid to have written (if that be poſſible) in the fifth, nay ſome aſſert, in the third Century. Take a ſample of his Verſification.

Saturnuſque ſenex, ſi Dēus, quando ſeneſcit?

and again,

Nec Divinus erat, ſed Dēum ſeſĕ dĭcebat.

and again,

Jupiter

Part II.

Jupiter hic natūs ĭn ĭnſulă Cretă Săturno,
Ut fuit ădultus, patrem de regnŏ privavit.

and again,

Ille autem in Cretâ regnavit, et ĭbi dĕfecit.

I SHALL crown the whole with an admirable diſtich, where (as I obſerved not long ago) *the Rhythm* of the Verſe gives alone the Quantity, while the *Quantity* of the Syllables is wholly diſregarded.

Tŏt rĕŭm crīmĭnĭbūs, părrĭcīdām quōqŭe ſŭtūrūm,
Ex aŭctŏrītātē vŏſtrā cŏntŭlīſtĭs ĭn āltūm.

Dr. Davies, at the end of his *Minutius Felix*, has thought it worth giving us an Edition of this wretched author, who, if he lived ſo early as ſuppoſed, muſt have been from among the dregs of the people, ſince *Auſonius*, *Claudian*, *Sulpicius Severus*, and *Boethius*, who were all authors of the ſame or a later period, wrote both in *Proſe* and *Verſe* with Claſſical Elegance.

We

WE have mentioned the Debaſement of *Latin*, previouſly to that of *Greek*, becauſe it was an Event, which happened much ſooner. As early as the ſixth Century, or the ſeventh at fartheſt, *Latin* ceaſed to be the common Language of *Rome*, whereas *Greek* was ſpoken with competent purity in *Conſtantinople*, even to the fifteenth Century, when that City was taken by the *Turks*.

NOT but that Corruption found its way alſo into *Greek* Poetry, when *Greek* began to degenerate, and *Accent*, as in *Latin*, to uſurp dominion over *Quantity*.

'TWAS then began the uſe of the *Verſus Politici**, a ſpecies of Verſes ſo called, becauſe adapted to the *Vulgar*, and only fit for Vulgar Ears. 'Twas then the ſublime *Hexameters* of *Homer* were de-

* See Fabricii Biblioth. Græc. Vol. X. p. 253, 318, 319.

baſed

Part II. baſed into miſerable *Trochaïcs*, not even *legible as Verſes*, but by a ſuppreſſion of *real* Quantity.

TAKE a Sample of theſe Productions, which, ſuch as it is, will be eaſily underſtood, as it contains the Beginning of the Firſt *Iliad*—

Τὴν ὀργὴν ἄδε, κὴ λέγε,
Ὦ Θεά με Καλλιόπη,
Τῦ Πηλείδυ Ἀχιλλέως,
Πῶς ἐγένετ' ὀλεθρία,
Καὶ πολλὰς λύπας ἐποίσε
Εἰς τὲς Ἀχαίες δὴ πάντας,
Καὶ πολλὰς ψυχὰς ἀνδρείας
Πῶς ἀπέξειλεν εἰς Ἄδην.

In reading the above Verſes, *we muſt carefully regard* ACCENT, *to which*, and to which *alone* we muſt ſtrictly adhere, and follow the ſame *Trochaïc Rhythm*, as in thoſe well known Verſes of *Dryden*—

Wâr he ſúng is tóil and tróuble,
Hónour bút an émpty búbble, &c.

The

The *Accentual* Quantity in the Greek, as well as in the Engliſh, totally deſtroys the *Syllabic*—δε in ἄδε is made long; ſo alſo is λε in λέγε; α, in θεὰ; ο, in Καλλιόπη. Again με is ſhort; ſo alſo is Πη in Πηλείδε. In Αχιλλέως every Syllable is corrupted; the firſt and third, being ſhort, are made long; the ſecond and fourth, being long, are made ſhort. We quote no farther, as all that follows is ſimilar, and the whole exactly applicable to our *preſent* verſification. Ch. II.

THIS diſgraceful Form of *Homer* was printed by *Pinelli*, at *Venice*, in the year 1540, but the Work itſelf was probably ſome centuries older *.

* A ſort of Gloſſary is ſubjoined, whence, for curioſity, we ſelect ſome very ſingular explanations, Πύλη, *a Gate*, is explained by Πορτα—Θυρωροὶ, thoſe, *who keep Gates*, are called Πορτάροι, that is, PORTERS—κλίσιαι, TENTS, are called by the name of Τέναι—πύργος, a TOWER, by that of Τύρη—and of κῆρυξ we are informed, σημαίνει ὅλον Τρομπετάρον, that it ſignifies in general A TRUMPETER.

BESIDES

Part II. BESIDES this anonymous Perverter of the *Iliad* and *Odyſſey* (for he has gone thro' both) there are *Political Verſes* of the ſame barbarous character by *Conſtantinus Manaſſes*, *John Tzetzes*, and others of that period.

AND ſo much for the *Verſe* of theſe times. Of their *Proſe* (tho' next in order) we ſay nothing, it being loſs of time to dwell upon authors, who being unable to imitate the Eloquence of their Predeceſſors, could diſcover no new Roads to Fame, but' thro Obſcurity and Affectation. In this Claſs we range *the Hiſtoriæ Auguſtæ Scriptores*, *Marcianus Capella*, *Apuleius*, together with many others, whom we may call *Authors of African Latinity*. Perhaps too we may add ſome of the *Byzantine Hiſtorians*.

BEFORE we quit ACCENTUAL QUANTITY, there is one thing we muſt not omit. Strange as it appears, there are traces of it extant, even in *Claſſical* Writers.

As

Ch. II.

As *Dactyls* and *Anapæſts* were frequently intermixed with Iambics, we find no leſs a writer, than the accurate TERENCE, make Syllables *ſhort*, which *by Poſition* were *long*, in order to form the Feet abovementioned. Take the following inſtances, among many others.

˘Et ĭd grātum *fuiſſe advorſum te habeo gratiam.* Andr. A. I. ſ. 1. v. 15.

Prŏptĕr hōſpitaï *hujuſce conſuetudinem* Andr. A. II. ſ. vi. v. 8.

˘Ego ĕxclūdor: *ille recipitur, quâ gratiâ?* Eunuch. Act. I. ſ. II. v. 79.

AMONG theſe Verſes, all beginning with Anapæſts, the ſecond ſyllable ID in the firſt Verſe is made *ſhort*, tho' followed by *three Conſonants*: the firſt Syllable PRŎPTER in the ſecond Verſe is made *ſhort*, tho' followed by *two Conſonants*: and the third ſyllable, ˘EX in *excludor*, in the third Verſe is made *ſhort*, tho' followed

Part II. lowed by a *double Conſonant, and two others* after it.

We are to obſerve however that, while Licences were aſſumed by *the Dramatic Writers of the Comic Iambic*, and by TERENCE more than the reſt; 'twas a practice unknown to the *Writers of Hexameter*. 'Tis to be obſerved likewiſe, that theſe Licences were taken *at the beginning* of Verſes, and never *at the End*, where *a pure Iambic* was held indiſpenſible. They were alſo *Licences uſually taken* with *Monoſyllables*, *Diſſyllables*, or *Prepoſitions*; in general with Words *in common and daily uſe*, which in all Countries are pronounced with *rapidity*, and made ſhort *in the very Speaking*. It has been ſuggeſted therefore with great probability, that TERENCE adopted ſuch a Mode of Verſifying, becauſe it *more reſembled* the common Dialogue of the *middle Life*, which no one ever imitated more happily than himſelf*.

* See the *valuable Tract* of the celebrated BENTLEY, prefixed to his *Terence*, under the title of *De Metris Terentianis* ΣΧΕΔΙΑΣΜΑ.

Ch. II.

WE are now to proceed to the *modern Languages*, and to *our own* in particular, which, like the reſt, has little of Harmony but what it derives from ACCENTUAL QUANTITY. And yet as this ACCENTUAL QUANTITY is wholly governed by *Antient Rhythm*, to which, as far as poſſible, *we accommodate Modern Words*, the Speculations are by no means detached from *Antient Criticiſm*, being wholly derived from *Principles*, which that Criticiſm had *firſt* eſtabliſhed.

CHAP. III.

QUANTITY VERBAL *in Engliſh—a few Feet pure, and agreeable to* SYLLABIC QUANTITY — *inſtances — yet* ACCENTUAL QUANTITY *prevalent — inſtances — tranſition to* PROSE—*Engliſh Pæans, inſtances of* — RHYTHM *governs Quantity, where this laſt is Accentual.*

IN the ſcrutiny which follows we ſhall confine ourſelves to ENGLISH, as no Language, *to us at leaſt*, is equally familiar. And here, if we begin with quoting Poets, it muſt be remembered it is not purely for the ſake of *Poetry*, but with a view to that *Harmony*, of which *our Proſe is ſuſceptible.*

A few pure Iambics of the *Syllabic* ſort we have, tho' commonly blended with the *ſpurious* and *accentual*. Thus *Milton*,

Pēn-

Fŏuntaīns, and ye, that warble, as YĔ FLŌW— P. L. V. 195. Ch. III.

And again, more completely in that fine Line of his—

Fŏr ĕlŏquēnce, thĕ Soūl; Sōng chārms THĔ SĔNSE— P. L. II. 556.

IN the firſt of theſe Verſes the laſt Foot is (as it *always ſhould be**) *a pure* SYLLABIC *Iambic*; in the ſecond Verſe every Foot is *ſuch*, but the Fourth.

BESIDES *Iambics*, our Language knows alſo *the Heroic* Foot. In the Verſe juſt quoted,

FOŪNTAĪNS, *and ye, that warble as ye flow*,

the firſt Foot is a SPONDEE: ſo is the *fourth Foot* in that other Verſe,

For Eloquence, the Soul; SŌNG CHĀRMS *the Senſe.*

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* Sup. p. 82.

Part II. *This Foot* ſeems to have been admitted among *the Engliſh Iambics* preciſely for the ſame reaſon as among the *Greek* and *Latin*; to infuſe a certain *Stability*, which *Iambics* wanted, when alone—

> TARDIOR *ut paullo*, GRAVIORQUE *veniret ad aures*,
> SPONDEOS STABILES *in jura paterna recepit.* *Hor. Art. Poet.*

NOR do we want *that other Heroic Foot*, THE DACTYL, and that too accompanied (as uſual) with THE SPONDEE. Thus in the ſecond *Pſalm* we read—

> *Whȳ dŏ thĕ pēoplĕ ĭmA*ĪGĬNE A᷑ VAĪN THĪNG?

And ſoon after—

> —*againſt the Lōrd ănd* ĂGAĪNST HĬS A᷑NOĪNTĔD.

WHERE in both inſtances we have the *Hexameter Cadence*, tho' perhaps it was caſual,

caſual, and what the Tranſlators never in- Ch. III.
tended.

IT muſt indeed be confeſſed *this Metre* appears *not natural* to our Language, nor have its *Feet* a proper effect, but when mixt with *Iambics*, to infuſe that *Stability*, which we have lately mentioned*.

'TIS proper alſo to obſerve that, tho' metrical Feet in *Engliſh* have a few *long* and *ſhort* Syllables, even in their *genuine* character (that I mean, which they derive from TRUE SYLLABIC QUANTITY) yet

† Sup. p. 86.

* The uſe of the *Heroic* and the *Iambic* is well explained by *Cicero* from *Ariſtotle*.

Quod longe Ariſtoteli *videtur ſecus, qui judicat* Heroum Numerum *grandiorem quam deſideret ſoluta oratio*; Iambum *autem nimis e vulgari ſermone. Ita neque humilem, nec abjectam orationem, nec nimis altam et exaggeratam probat*; plenam *tamen* eam *vult eſſe* gravitatis, *ut eos, qui audiunt, ad majorem admirationem poſſit traducere. Ad Brut. Orat.* f. 192.

Part II. is *their Quantity more often determined* BY ACCENT ALONE*, it being enough to make a Syllable *long*, if it be ACCENTED; and ſhort, if it be UNACCENTED; whatever may be the *Poſition of* ANY *ſubſequent Conſonants*.

THUS in MILTON, we read,

—— *on the ſēcrĕt tōp*
Of ¯Orĕb dīdſt ĭNSPĪRE— P. L. I. 6. 7.

and again,

*Hŭrl'd hēad*LŎNG, *flā*MĬNG, *frōm th' ĕthē-rĭăl ſkȳ.* P. L. I. 45.

IN theſe examples, the firſt Syllable of *ĭnſpire* is *ſhort* by *Accentual Quantity*, tho' the *Poſition* of its Vowel is before *three Conſonants*; the laſt Syllable of *head-lĭng*, and the laſt Syllable of *flaming*, are *ſhort*, even tho' *the conſecutive Conſonants* are in both caſes *Four*.

* Sup. p. 74. 83.

SUCH

Ch.III.

SUCH then in *Engliſh* being the force of ACCENTUAL QUANTITY, we are now to conſider thoſe Feet, thro' which not *our Verſe*, but OUR PROSE may be harmonized.

Now *theſe Feet* are no other than THE TWO PÆANS, already deſcribed†, and their equivalent, THE CRETIC, which three may more particularly be called the FEET FOR PROSE*.

IN *Proſe-compoſition* they may be called thoſe Ingredients, which, like Salt in a Banquet, ſerve to give it a reliſh. Like Salt too, we ſhould ſo employ them, that we may not ſeem to have miſtaken the Seaſoning for the Food. — But more of this hereafter‡.

† Sup. p. 70, 71, 72.

* *Sit egitur* [oratio] *(ut ſupra dixi) permiſta* et temperata numeris, *nec diſſoluta, nec tota numeroſa*, PÆONE *maximè*, &c. Ad Brut. Orat. f. 196 — and ſoon before, f. 194. PÆON *autem minimè eſt aptus ad Verſum*; *quo* libentius *enim recepit* ORATIO.

‡ *Infr.* p. 107. 108.

As

Part II. As to *the Place of theſe* PÆANS, tho' they have their effect in *every* part of a Sentence, yet have they a peculiar energy at its *Beginning*, and its *End*. The difference is, we are adviſed *to begin with the firſt Pæan*, and to *conclude with the ſecond*, that the Sentence in each Extreme may be *audibly* markt*. If the Sentence be emphatical, and call for ſuch attention, nothing can anſwer the purpoſe more effectually, than that CHARACTERISTIC LONG SYLLABLE, which in the *firſt Pæan* is always *inceptive*, in the *ſecond* is always *concluſive*.

FOR want of better examples we venture to illuſtrate by the following, where we have markt the Two PÆANS, together with their Equivalent THE CRETIC, and

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* Vid. *Ariſtot. Rhetor.* L. III. c. 8. p. 30. *Edit. Sylb.* Ἔϛι δὲ Παιᾶνος δύο εἴδη, ἀντικείμενα ἀλλήλοις· ὧν τὸ μὲν, κ. τ. λ.

where

where we have not only markt *the Time* over each Syllable, but *ſeparated each Foot* by a disjunctive ſtroke. Ch. III.

Beāutў măy bĕ—lōſt, măy bĕ fŏr—yēars oŭtlīv'd: but Virtue remains the ſame, till Līfe ĭtſēlf—ĭs ăt ăn ēnd,

Again—

Stēep ĭs thĕ ˇ A–ſcēnt bў whĭch wĕ—moūnt tŏ Fāme;—nŏr ĭs thĕ Sūm—mĭt tŏ bĕ gaīn'd —bŭt bў Săgā—cĭtў ănd toīl. Fōols ăre ſūre tŏ lōſe thĕir wāy, ănd Cōwărds ſĭnk bĕnēath the difficulty: thĕ wīſe ănd brāve ălōne ſŭccēed; pĕrſīſt—ĭn thĕir ăttēmpt— ănd nĕvĕr yiēld—tŏ thĕ fătigūe.

THE Reader in theſe examples will regard two things; one, that the *Strokes of Separation* mark *only the Feet*, and are not to be regarded *in the Reading*; another, that tho' he may meet perhaps a few inſtances agreeable to *antient Proſody*, yet in *modern Rhythm* like this, be it *Pro-*

Part II. *Proſaïc* or *Poetic*, he muſt expect to find it *governed* for the greater part BY ACCENT*.

AND ſo much for *Proſaïc Feet*, and *Numerous Proſe*, which, upon the Principles eſtabliſhed by *antient* Critics, we have aimed to accommodate to *our own Language*.

BUT we ſtop not here, having a few more Speculations to ſuggeſt, which, appearing to ariſe from the Principles of the old *Critics*, are amply verified in our beſt *Engliſh* authors. But more of this in the following Chapter.

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* Sup. p. 74. 83. 88.

CHAP. IV.

Other Decorations of Proſe beſides Proſaïc Feet — ALLITERATION — SENTENCES — PERIODS — *Caution to avoid exceſs in conſecutive Monoſyllables* — *Objections, made and anſwered* — *Authorities alleged* — *Advice about Reading.*

BESIDES the Decoration of *Proſaïc Feet*, there are other Decorations, admiſſible into *Engliſh Compoſition*, ſuch as ALLITERATION, and SENTENCES, eſpecially THE PERIOD. Ch. IV.

FIRST therefore for the firſt; I mean ALLITERATION.

AMONG the Claſſics of old there is no finer illuſtration of this Figure, than LUCRETIUS'S

Part II. CRETIUS's Deſcription of thoſe bleſt abodes, where his Gods, detached from *Providential* Cares, ever lived in the fruition of *divine Serenity*.

Apparet Divum numen, ſedeſque QUIE*tæ,*
QUAS *neque concutiunt venti, neque* NU*bila* NIM*bis*
Aſpergunt, NE*que* NIX *acri concreta pruinâ*
CA*na* CA*dens violat, ſemperque* IN*nubilus æther*
IN*tegit, et* LARG*e diffuſo* LU*mine ridet.*

Lucret. III. 18.

THE ſublime and accurate VIRGIL did not contemn *this Decoration*, tho' he uſed it with ſuch pure, unaffected *Simplicity*, that we often feel its Force, without contemplating the Cauſe. Take one Inſtance out of infinite, with which his Works abound.

A*urora*

AUrora *interea* MIſeris MORtalibus ALmam
Extulerat LUcem, *referens opera atque* LAbores *.

Æn. XI. v. 183.

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* The following Account of this Figure is taken from *Pontanus*, one of theſe ingenious *Italians*, who flouriſhed upon the revival of a purer Literature in *Europe*.

Ea igitur ſive figura, ſive ornatus, condimentum quoſt quoddam numeris affert, placet autem nominare ALLITERATIONEM, *quòd è Literarum alluſione conſtet. Fit itaque in verſu, quoties dictiones continuatæ, vel binæ, vel ternæ ab iiſdem primis conſonantibus, mutatis aliquando vocalibus, aut ab iiſdem incipiunt* SYLLABIS, *aut ab* IISDEM *primis vocalibus. Delectat autem* ALLITERATIO *hæc merificè in primis et ultimis locis facta, in mediis quoque, licet ibidem aures minùs ſint intentæ. Ut*

" *Sæva ſedens ſuper arma* — Virg.
" —*tales caſus Caſſandra canebat.* ejuſd.
" *Iiſantem infando indicio.* — ejuſd.
" —*longè ſale Saxa ſonabant.* ejuſd.
" —*magno miſceri murmure pontum.* ejuſd.
" *Quæque lacus latè liquidos* — ejuſd.

Fit interdum per continuationem inſequentis verſus, ut in his Lucretianis.

" *Ad-*

Part II. To VIRGIL we may add the ſuperior authority of HOMER.

Ἦτοι ὃ καππεδίον τὸ Ἀλήϊον οἷος Ἀλᾶτο,
Ὃν θυμὸν κατέδων, πάτον Ἀνθρώπων Ἀλεείνων.
Ιλ. ζ. 201.

HERMOGENES, the Rhetorician, when he quotes theſe Lines, quotes them as an

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" —*adverſo flabra feruntur*
" *Flumine.*——

Atqui ALLITERATIO *hæc ne Ciceroni quidem diſplicuit in Oratione ſolutâ, ut cum dixit in Bruto,* " *Nulla Res magis penetrat in animos, eoſque* FINgit, " FORmat, FLECtit." *Et in ſecundo de Oratore;* " *Quodque me* SOLlicitare SUMme solet." *Quid quod ne in jocis quidem illis tam lepidis neglecta eſt à Plauto; ut cum garrientem opud herum induxit Pœnulum;* " *Ne tu oratorem hunc* PUGnis FLECtas POStea." *Atque hæc quidem* ALLITERATIO *quemadmodum tribus in iis fit vocibus, fit alibi etiam in duabus ſimili modo. Ut,*

" —*taciti ventura videbant.* Virg.
" *Tamo tempus erit.*— ejuſd.

JOHANNIS JOVIANI PONTANI *Actius — Dialogus.* Tom. II. p. 104. *Edit. Venetis,* ap. *Ald.* 1519.

example

example of the Figure here mentioned, Ch. IV.
but calls it by a *Greek* name, ΠΑΡΗΧΗΣΙΣ*.

Cicero has tranſlated the above Verſes elegantly, and given us too ALLITERATION, tho' not under the ſame letters.

Qui miſer in campis errabat ſolus Alæis,
Ipſe ſuum Cor edens, hominum VESTIGIA
VITANS. Cic.

Ariſtotle knew this Figure, and called it ΠΑΡΟΜΟΙΩΣΙΣ, a name perhaps not ſo preciſe as the other, becauſe it rather expreſſes *Reſemblance in general*, than that, which ariſes from *Sound in particular*.

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* The Explanation of it, given by *Hermogenes*, exactly ſuits his Inſtance. Παρήχησις δέ ἐστι κάλλος ὁμοίων ὀνομάτων, ἐν διαφόρῳ γνώσει ταὐτὸν ἠχούντων. PARECHESIS *is Beauty in ſimilar Words, which under a different ſignification* SOUND *the ſame.* Ερμογ. περὶ Ἰδεῶν. Τομ. δ. p. 193. Edit. Porti, 1570.

Part II. His example is—ΑΓΡΟΝ γὰρ ἔλαβεν, ΑΓΓΟΝ παρ' αὐτῷ *.

THE *Latin* Rhetoricians ſtiled it ANNOMINATIO, and give us examples of ſimilar character †.

BUT the moſt ſingular Fact is, that ſo *early* in our own Hiſtory, as the reign of *Henry the Second*, this Decoration was eſteemed and cultivated both by the *Engliſh* and the *Welch*. So we are informed by *Giraldus Cambrenſis*, a contemporary Writer, who, having firſt given *the Welch* inſtance, ſubjoins *the Engliſh* in the following verſe—

GOD *is together* GAMMEN *and Wiſedóme.*

—that is, *God is at once both Joy and Wiſdom.*

HE calls the Figure by the *Latin* Name ANNOMINATIO, and adds, " *that the two*

* Ariſtot. Rhet. III. 9. p. 132. *Edit. Sylb.*

† Scrip. ad Herenn. L. IV. f. 29.

" *Na-*

" *Nations were ſo attached to this verbal* Ch. IV.
" *Ornament in every high finiſhed Compo-*
" *ſition, that nothing was by them eſteemed*
" *elegantly delivered, no Diction conſidered*
" *but as rude and ruſtic, if it were not*
" *firſt amply refined with the poliſhing Art*
" *of this Figure*.*"

'Tis perhaps from this National Taſte of ours that we derive many *Proverbial* Similes, which, if we except the Sound, ſeem to have no other merit—*Fine, as Five pence*—*Round, as a Robin*—&c.

Even Spenser and Shakspeare adopted the practice, but then it was in a manner ſuitable to ſuch Geniuſes.

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* *Præ cunctis autem Rhetoricis exornationibus* Annominatione *magis utuntur, eâque precipue ſpecie, quæ primas dictionum litteras vel ſyllabas convenientiâ jungit.* Adeo igitur hoc verborum ornatu duæ nationes *(Angli ſcil. et Cambri)* in omni ſermone exquiſito utuntur, ut nihil ab his eleganter dictum, nullum niſi rude et agreſte cenſeatur eloquium, ſi non ſchematis hujus limâ plene fuerit expolitum. *Girald. Cambrenſis Cambriæ Deſcriptio, p.* 889. *Edit. Fol. Camdeni*, 1603.

Part II.

SPENSER says—

For not to have been dipt in LETHE LAKE
Could SAVE THE SON *of* THETIS *from to die;*
But that BLIND BARD *did him immortal make*
With Verses, DIPT *in* DEW *of Castalie.*

SHAKSPEARE says—

HAD *my sweet* HARRY HAD *but* HALF *their numbers,*
This day might I, HANGING *on* HOTSPUR'S *neck,*
Have talked, &c.

Hen. IVth, Part 2d, Act 2d.

MILTON followed them.

For Eloquence, the SOUL; SONG *charms the* SENSE. P. L. II. 556.

and again,

BEHEMOTH, BIGGEST BORN *of Earth, upheav'd*
His vastness— P. L. VII. 471.

FROM

FROM DRYDEN we ſelect one example out of many, for no one appears to have employed this Figure more frequently, or (like *Virgil*) with greater Simplicity and Strength.

Better to HUNT *in fields for* HEALTH *unbought*,
Than fee the DOCTOR *for a nauſeous* DRAUGHT.
The Wife for cure on exerciſe DEPEND;
God never MADE *his Work for* MAN *to* MEND. Dryd. Fables.

POPE ſings in his *Dunciad*—

'Twas chatt'ring, grinning, mouthing, jabb'ring all;
And NOISE, *and* NORTON; BRANGLING, *and* BREVAL;
DENNIS, *and* DISSONANCE.—

WHICH Lines, tho' truly poetical and humorous, may be ſuſpected by ſome to ſhew their Art *too conſpicuouſly*, and too

Part II. nearly to reſemble that Verſe of old *Ennius*—

O! Tite, Tute, Tati, Tibi Tanta, Tyranne, Tuliſti.

Script. ad Herenn. L. IV. f. 18.

GRAY begins a ſublime Ode,

RUIN *ſeize thee*, RUTHLESS *King*, &c.

WE might quote alſo ALLITERATIONS from *Proſe Writers*, but thoſe, we have alleged, we think ſufficient.

NOR is Elegance only to be found in *ſingle Words*, or in *ſingle Feet*; it may be found, when we *put them together*, *in our peculiar mode* of putting them. 'Tis out of *Words and Feet thus compounded* that we form SENTENCES, and among *Sentences* none ſo ſtriking, none ſo pleaſing, as THE PERIOD. The reaſon is, that, while other Sentences are *indefinite*, and (like a Geometrical Right-line) may be *produced indefinitely*, THE PERIOD (like a Cir-

a Circular Line) is always *circumſcribed*, returns, and terminates at a given point. In other words, while other Sentences, by the help of common Copulatives, have a ſort of *boundleſs effuſion*; the *conſtituent parts* of a PERIOD* have a ſort of *reflex* union, in which union the Sentence is ſo far complete, as neither to require, nor even to admit *a farther* extenſion. Readers find a pleaſure in this *grateful Circuit*, which leads them ſo agreeably to an acquiſition of knowlege. Ch. IV.

THE Author, if he may be permitted, would refer by way of illuſtration to the

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* Vid. Ariſt. *Rhet.* III. c. 9. *Demetr. Phal. de Elocut.* ſ. 10, &c.

The *compact combining character of the* PERIOD is well illuſtrated by *Demetrius* in the following Simile. Ἔοικε γὰρ τὰ μὲν περιοδικὰ κῶλα τοῖς λίθοις, τοῖς ἀνὰ μέσον τὰς περιφερεῖς στέγας, καὶ συνέχουσιν — *the conſtitutive Members of* THE PERIOD *reſemble thoſe Stones, which mutually ſupport, and keep vaulted Roofs together.* ſ. 13.

Part II. Beginnings of his HERMES, and his PHILOSOPHICAL ARRANGEMENTS, where ſome Attempts have been made in this *Periodical Style*. He would refer alſo for much more illuſtrious examples, to the Opening of CICERO's OFFICES; to that of the capital Oration of DEMOSTHENES CONCERNING THE CROWN; and to that of the celebrated PANEGYRIC, made (if he may be ſo called) by *the father of Periods*, ISOCRATES.

AGAIN — every *Compound Sentence* is compounded of *other Sentences more ſimple*, which, compared to one another, have *a certain proportion of Length*. Now 'tis in general a good Rule, that among theſe *conſtituent* Sentences THE LAST (if poſſible) ſhould be *equal* to THE FIRST; or *if not equal*, then *rather longer* than ſhorter*.

* —*aut* PARIA *eſſe debent* POSTERIORA *ſuperioribus*, EXTREMA *primis*; *aut, quod eſt etiam melius et* [illegible], LONGIORA. *Cic. de Orat.* III. ſ. 136.

The

The reaſon is, that without a ſpecial Cauſe, *abrupt Concluſions are offenſive,* and the Reader, like a Traveller quietly purſuing his Journey, finds an unexpected precipice, where he is diſagreeably ſtopt. Ch IV.

To theſe Speculations concerning *Sentences*, we ſubjoin a few others.

IT has been called a fault in our Language, that it abounds in MONOSYLLABLES. As theſe, in too lengthened a ſuite, diſgrace a Compoſition; *Lord Shafteſbury*, (who ſtudied purity of Stile with great attention) limited their number to *nine*, and was careful, in his *Characteriſtics*, to conform to his own Law. Even in *Latin* too many of them were condemned by *Quinctilian**.

ABOVE all, care ſhould be had, that *a Sentence* END *not with a crowd of them,*

* *Etiam* MONOSYLLABA, *ſi plura ſunt, male continuabuntur: quia neceſſe eſt,* COMPOSITIO, *multis claudicis conſtet,* SUBSULTET. Inſt. Orat. IX. 4.

thoſe

Part II. thoſe eſpecially of the *vulgar, untunable* ſort, ſuch as, *to ſet it up*, to *get by and by at it*, &c. for theſe diſgrace a Sentence that may be otherwiſe laudable, and are like the Rabble at the cloſe of ſome pompous Cavalcade.

'Twas by theſe, and other arts of ſimilar ſort, that Authors in diſtant ages have cultivated their STILE. Looking upon *Knowlege* (if I may be allowed the alluſion) *to paſs into the Manſions of the Mind* THRO' LANGUAGE, they were careful (if I may purſue the metaphor) not to offend in THE VESTIBULE. They did not eſteem it pardonable to deſpiſe the *Public Ear*, when they ſaw the Love of Numbers ſo univerſally diffuſed *.

* *Nihil eſt autem tam* COGNATUM MENTIBUS NOSTRIS, *quam* NUMERI *atque* VOCES; *quibus et excitamur, et incendimur, et lenimur, et langueſcimus, et ad hilaritatem et ad triſtitiam ſæpe deducimur; quorum illa ſumma vis*, &c. Cic. de Orat. III. f. 197.

NOR

Nor were they discouraged, as if they Ch. IV. thought their labour would be lost in these *more refined*, but yet *popular* Arts, they knew the amazing difference between *the Power to execute*, and *the Power to judge*;—that to EXECUTE was the *joint* Effort of *Genius* and of *Habit*; a painful Acquisition, only attainable by the Few;—TO JUDGE, the simple Effort of that *plain but common Sense*, imparted by Providence in some degree to every one*.

But here methinks an Objector demands—"*And are Authors then to compose, and form their Treatises by Rule?* "—*Are they to ballance Periods?*—*To* "*scan Pæans and Cretics?*—*To affect Al-* "*literations?*—*To enumerate Monosyl-* "*lables*, &c."

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* *Mirabile* EST, *cum plurimum* in Faciendo *interfit inter* doctum *et* rudem, *quam non multum differat* in Judicando. Ibid. III. f. 197.

If,

Part II. IF, in anſwer to this Objector, it ſhould be ſaid, THEY OUGHT, the Permiſſion ſhould at leaſt be *tempered* with much caution. Theſe Arts are to be ſo *blended* with a pure but *common* Stile, that the Reader, as he proceeds, may *only feel* their *latent* force. If ever they become *glaring*, they degenerate into *Affectation*; an Extreme more diſguſting, becauſe leſs natural, than even the vulgar language of an unpoliſhed Clown. 'Tis in Writing, as in Acting —— The beſt Writers are like our late admired *Garrick*. — And how did that able Genius employ his Art?—Not by a vain *oſtentation* of any *one* of its powers, but by a *latent uſe* of them *all* in ſuch an exhibition of Nature, that, while we were preſent in a Theatre, and only beholding an Actor, we could not help thinking ourſelves in *Denmark* with HAMLET, or in *Boſworth* Field with RICHARD *.

THERE

* *Ubicunque* ARS OSTENTATUR, VERITAS *abeſſe videtur*. *Quinctil.* Inſtit. X. 3. p. 587. Edit. Capp.

—*Quæ*

THERE is another Objection ſtill — Ch. IV.
Theſe Speculations may be called MINUTIÆ; things partaking at beſt more of *the elegant*, than of *the ſolid*; and attended with difficulties, beyond the value of the labour.

To anſwer this, it may be obſerved, that, when *Habit* is once gained, nothing ſo eaſy as *Practice*. When the Ear is once habituated to theſe *Verbal Rhythms*, it forms them *ſpontaneouſly*, without attention or labour. If we call for inſtances, what more eaſy to every Smith, to every Carpenter, to every common mechanic, than *the ſeveral Energies of their proper Arts*?* How little do even *the*

—*Quæ ſint* ARTES ALTIORES, *plurumque* OCCULTANTUR, *ut Artes ſint.* Ejuſd. VIII. c. 3. p. 478. *Edit. Capper.*—DESINIT *Ars eſſe, ſi* APPAREAT. Ejuſd. IV. 2. p. 249.

* See *Dionyſ. Halicarn. de Struct. Orat.* ſ. 25. where this Argument is well enforced by the *common well-*

Part II. *the rigid* Laws of *Verſe* obſtruct a Genius truly Poetic? How little did they cramp a *Milton*, a *Dryden*, or a *Pope*? *Cicero* writes that *Antipater the Sidonian* could pour forth Hexameters *extempore* †; and that, whenever he choſe to verſify, Words followed him of courſe. We may add to *Antipater* the antient *Rhapſodiſts* of the *Greeks*, and the modern *Improviſatori* of the *Italians*. If this then be practicable *in Verſe*, how much more ſo *in Proſe*? In *Proſe*, the Laws of which ſo far differ from thoſe of Poetry, that we can at any

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well-known HABIT OF READING, ſo difficult at firſt, yet gradually growing ſo familiar, that we perform it at laſt without deliberation, juſt as we ſee, or hear.

† Cic. de Oratore, L. III. 194. The ſame great writer in another place, ſpeaking of the power of Habit, ſubjoins—*Id autem bonâ diſciplinâ exercitatis, qui et multa ſcripſerint, et quæcunque etiam ſine ſcripto dicerent ſimilia ſcriptorum effecerint, non erit difficillimum. Ante enim circumſcribitur mente* SENTENTIA, *confeſtimque* VERBA *concurrunt*, &c. Orator. ad Brut. ſ. 200.

time

time relax them as we find expedient? Nay more, where to relax them is not only expedient, but even *neceſſary*, becauſe tho' *Numerous Compoſition* may be a *Requiſite*, yet *regularly returning Rhythm* is a thing we ſhould avoid *? Ch. IV.

In every *whole*, whether natural or artificial, *the conſtituent Parts* well merit our regard, and in nothing more, than *in the facility of their co-incidence*. If we view a Landſkip, how pleaſing the Harmony between Hills and Woods, between Rivers and Lawns? If we ſelect from this Landſkip a Tree, how well does the Trunk correſpond with its Branches, and the whole of its Form with its beautiful Verdure? If we take an Animal, for example, a fine Horſe, what *a Union* in his

* *Multum intereſt, utrum* NUMEROSA *ſit (id eſt, ſimilis Numerorum) an planè* E NUMERIS, *conſtet Oratio. Alterum ſi ſit, intolerabile vitium eſt: alterum niſi ſit, diſſipata, et inculta, et fluens eſt Oratio.* Ejuſd. ad Brut. f. 220.

Colour,

Part II. Colour, his Figure, and his Motions? If one of human race, what *more pleasingly congenial*, than when *Virtue* and *Genius* appear to animate *a graceful Figure?*

—pulchro veniens e corpore virtus?

The charm increases, if to a graceful *Figure* we add a graceful *Elocution*. *Elocution* too is heightened still, if it convey elegant *Sentiments*; and these again are heightened, if cloathed with graceful *Diction*, that is, with Words, which are pure, precise, and well arranged.

But this brings us *home* to the very *spot, whence we departed.* We are insensibly returned to *Numerous Composition*, and view in SPEECH however referred, whether to the Body or the Mind, whether to the Organs of Pronunciation, or the Purity of Diction; whether to the Purity of Diction, or the Truth of Sentiment, how *perfectly natural the Co-incidence of every part.*

We

We muſt not then call theſe *verbal* Ch IV.
Decorations, MINUTIÆ. They are eſſential to *the Beauty*, nay to *the Completion* of the *Whole*. Without them the Compoſition, tho' its *Sentiments* may be juſt, is like a Picture, with good *Drawing*, but with bad and defective *Colouring*.

These we are aſſured were the Sentiments of CICERO, whom we muſt allow to have been a Maſter in his Art, and who has amply and accurately treated *verbal* Decoration and *numerous* Compoſition in no leſs than *two* Capital Treatiſes *, ſtrengthening withal his own Authority with that of ARISTOTLE and THEOPHRASTUS; to whom, if more were wanting, we might add the names of DEMETRIUS PHALEREUS, DIONYSIUS of HALICARNASSUS, DIONYSIUS LONGINUS, and QUINCTILIAN.

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* His *Orator*, and his *De Oratore*.

Part II. HAVING preſumed thus far to adviſe AUTHORS, I hope I may be pardoned for ſaying a word to READERS, and the more ſo, as the Subject has not often been touched.

WHOEVER *reads* a *perfect* or *finiſhed Compoſition*, whatever be the Language, whatever the Subject, ſhould read it, even if *alone*, both *audibly*, and *diſtinctly*.

IN a Compoſition of *this* Character not only *preciſe Words* are admitted, but Words *metaphorical* and *ornamental*. And farther — as every Sentence contains a latent Harmony, ſo is that Harmony derived from the *Rhythm* of its conſtituents Parts *.

A COMPOSITION then *like this*, ſhould (as I ſaid before) be read both *diſtinctly* and

* See before, from p. 84 to p. 105.

audibly;

audibly; with due regard to Stops and Pauſes; with occaſional Elevations and Depreſſions of the Voice, and whatever elſe conſtitutes *juſt* and *accurate** PRONUNCIATION. He, who deſpiſing, or neglecting, or knowing nothing of all this, reads a Work of ſuch character, as he would read a Seſſions-paper, will not only miſs many beauties of *the Stile*, but will probably miſs (which is worſe) a large proportion of *the Senſe*. Ch. IV.

SOMETHING ſtill remains concerning the Doctrine of WHOLE and PARTS, and thoſe Eſſentials of *Dramatic* Imitation, MANNERS, SENTIMENT, and THE FABLE. But theſe Inquiries properly form other Chapters.

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* *Vid. Scriptor. ad Herenn.* L. I. f. 3. L. III. f. 19. 20. 21. 22. 23. p. 4. 73. 74. 75. *Edit. Oxon.* 1718.

CHAP. V.

Concerning WHOLE *and* PARTS, *as eſſential to the conſtituting of a legitimate Work—the Theory illuſtrated from* THE GEORGICS OF VIRGIL, *and* THE MENEXENUS OF PLATO—*ſame Theory applied to ſmaller pieces*—TOTALITY, *eſſential to ſmall Works, as well as great*—*Examples to illuſtrate*—ACCURACY, *another Eſſential*—*more ſo to ſmaller pieces, and why*—*Tranſition to* DRAMATIC SPECULATIONS.

EVERY *legitimate* Work ſhould be ONE, as much as a Vegetable, or an Animal; and, to be ONE like them, it ſhould be a WHOLE, *conſiſting of* PARTS, and be in nothing *redundant*, in nothing *deficient*. The difference is, THE WHOLE *of an Animal*, or *a Vegetable* conſiſts of PARTS, which *exiſt at once*: THE WHOLE

of

of an Oration, or *a Poem*, as it muſt be either heard or peruſed, conſiſts of Parts *not taken at once*, but *in a due and orderly Succeſſion*. Ch. V.

The Deſcription of SUCH A WHOLE is perfectly ſimple, but not, *for that Simplicity*, the leſs to be approved.

A WHOLE, we are informed, *ſhould have a Beginning, Middle, and End**. If we doubt this, let us ſuppoſe a Compoſition to want them:—would not the very vulgar ſay, *it had neither head nor tail?*

NOR are the *Conſtitutive Parts*, tho' equally ſimple in their deſcription, for that reaſon leſs founded in truth. A BEGINNING is *that, which nothing neceſſarily precedes, but which ſomething naturally fol-*

* Ὅλον δέ ἐστι τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τελευτήν. Ariſt. Poet. cap. 7. p. 231. Edit. Sylb.

Part II. *lows.* AN END *is that, which nothing naturally follows, but which ſomething neceſſarily precedes.* A MIDDLE *is that, which ſomething precedes, to diſtinguiſh it from a Beginning; and which ſomething follows, to diſtinguiſh it from an End*.*

I might illuſtrate this from a PROPOSITION in *Euclid. The ſtating of the thing* to be proved, makes the BEGINNING; *the proving* of it, makes the MIDDLE; and the aſſerting of it to have been proved, makes the CONCLUSION, or END: and thus is every ſuch *Propoſition* a complete and perfect *Whole.*

THE ſame holds in Writings of a character totally different. Let us take for

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* Ἀρχὴ δέ ἔστιν, ὁ αὐτὸ μὲν ἐξ ἀνάγκης μὴ μετ' ἄλλο ἐστὶ μετ' ἐκεῖνο δ' ἕτερον πέφυκεν εἶναι ἢ γενέσθαι. Τελευτὴ δὲ τοὐναντίον, ὃ αὐτὸ μετ' ἄλλο πέφυκεν εἶναι, ἢ ἐξ ἀνάγκης ἢ ὡς ἐπὶ τὸ πολύ, μετὰ δὲ τοῦτο ἄλλο οὐδέν· Μέσον δὲ ᾧ αὐτὸ μετ' ἄλλο, καὶ μετ' ἐκεῖνο ἕτερον. Arist. Poet. cap. 7. p. 231, 232. Edit. Sylb.

an

an Example the moſt highly finiſhed Per- Ch. V.
formance among the *Romans*, and that in their moſt poliſhed period, I mean THE GEORGICS OF VIRGIL.

Quid faciat lætas ſegetes, quo ſidere terram
Vertere, Mæcenas, (II) *ulmiſque adjungere vites*
Conveniat; (III) *qnæ cura boum, qui cultus habendo*
Sit pecori; (IV) *apibus quanta experientia parcis,*
Hinc canere incipiam, &c.

Virg. Georg. I.

In theſe Lines, and ſo on (if we conſult the Original) for forty-two Lines incluſive, we have THE BEGINNING; which *Beginning* includes two things, THE PLAN, and THE INVOCATION.

IN the four firſt Verſes we have THE PLAN, *which Plan gradually opens* and becomes the WHOLE WORK, as an Acorn,

Part II. when developed, becomes a perfect Oak. After this comes THE INVOCATION, which extends to the laſt of the *forty-two Verſes* above mentioned. The two together give us the *true character of a* BEGINNING, which, as above deſcribed, *nothing can precede*, and which, 'tis neceſſary that *ſomething ſhould follow*.

THE remaining Part of the firſt Book, together with the three Books following, to Verſe the 458th of Book the Fourth, make the MIDDLE, which alſo has its *true* character, that of *ſucceeding the Beginning*, where we expect *ſomething farther*; and that of *preceding the End*, where we expect *nothing more*.

THE eight laſt Verſes of the Poem make THE END, which, like *the Beginning* is *ſhort*, and which preſerves its real character by ſatisfying the Reader, that *all is complete*, and that *nothing is to follow*.

low. The Performance is even *dated*. It finiſhes like an Epiſtle, giving us the *Place* and *Time* of writing; but then giving them in ſuch a manner, as they ought to come from VIRGIL *. Ch. V.

BUT to open our thoughts into a farther Detail.

As *the Poem* from its very *Name* reſpects various MATTERS RELATIVE TO LAND, (GEORGICA) and which are either immediately or mediately connected with it: among the variety of theſe matters the Poem *begins* from the *loweſt*, and thence *advances gradually* from *higher* to *higher*, till having reached the *higheſt*, it there properly *ſtops*.

The firſt Book begins from the *ſimple Culture of the* EARTH, and from its HUM-

* See *Philoſophical Arrangements*, p. 295, 296.

BLEST

Part II. BLEST PROGENY, Corn, Legumes, Flowers, &c. †

'TIS a NOBLER SPECIES OF VEGETABLES, which employs *the ſecond* Book, where we are taught *the Culture* of *Trees*, and, among others, of that important pair, THE OLIVE and THE VINE *. Yet it muſt be remembered, that all this is nothing more than the culture of mere *Vegetable* and *Inanimate* Nature.

'TIS in *the third* Book that the Poet riſes to Nature SENSITIVE and ANIMATED, when he gives us precepts about *Cattle*, *Horſes*, *Sheep*, &c. ‡

† Theſe are implied by *Virgil* in the *firſt* Line of his *firſt* Book, and in every other part of it, the *Epiſodes* and *Epilogue* excepted.

* This too is aſſerted at the *Beginning of his firſt* Book — *Ulmiſque adjungere Vites* — and is the *intire ſubject* of the *ſecond*, the ſame exceptions made as before.

‡ This is *the third* ſubject mentioned in *the Proeme*, and fills (according to juſt order) the *intire third Book*, making the ſame exceptions, as before.

AT

AT length, in *the fourth Book*, when matters draw to a Concluſion, then 'tis he treats his Subject in a MORAL and POLITICAL WAY. He no longer purſues the Culture of the *mere brute Nature*; he then deſcribes, as he tells us, Ch. V.

— *Mores, et ſtudia, et populos, et præ-lia*, &c.

for ſuch is the character of his BEES, thoſe truly SOCIAL and POLITICAL ANIMALS. 'Tis here he firſt mentions *Arts*, and *Memory*, and *Laws*, and *Families*. 'Tis here (their great ſagacity conſidered) he ſuppoſes a portion imparted of a SUBLIMER PRINCIPLE. 'Tis here that every thing *Vegetable* or merely *Brutal* ſeems forgotten, while all appears at leaſt HUMAN, and ſometimes even DIVINE.

His quidam ſignis, atque hæc exempla ſecuti,
Eſſe apibus PARTEM DIVINÆ MENTIS, *et hauſtus*
Ætherios

Part II. *Ætherios dixere:* DEUM *namque ire per omnes*
Terraſque tractuſque maris, &c.
Geor. IV. 219.

WHEN the ſubject will not permit him to proceed farther, he ſuddenly conveys his Reader, by the Fable of ARISTÆUS, among *Nymphs, Heroes, Demi-gods* and *Gods*, and thus leaves him in company, ſuppoſed more than mortal.

THIS is not only a ſublime CONCLUSION to the *fourth Book*, but naturally leads to THE CONCLUSION OF THE WHOLE WORK; for he does no more after this than *ſhortly recapitulate*, and elegantly blend his recapitulating with a Compliment to *Auguſtus*.

BUT even this is not all.

THE dry, *didactic* character of the GEORGICS made it neceſſary, they ſhould be

be enlivened by EPISODES and DIGRESSIONS. It has been the Art of the Poet, that theſe *Epiſodes* and *Digreſſions* ſhould be *homogeneous:* that is, ſhould ſo connect with the Subject, as to become (as it were) *Parts* of it. On theſe Principles every Book has for its END, what I call an *Epilogue*; for its BEGINNING, an *Invocation*; and for its MIDDLE, the ſeveral *Precepts*, relative to its Subject, I mean *Huſbandry*. Having a *Beginning*, a *Middle*, and an *End*, EVERY PART ITSELF becomes A SMALLER WHOLE, tho' with reſpect to the *general* Plan it is nothing more than a PART. Thus the *Human Arm* with a view to its Elbow, its Hand, its Fingers, &c. is as clearly A WHOLE, as it is ſimply *but* A PART with a view to the *intire Body*. Ch. V.

THE SMALLER WHOLES of this divine Poem may merit ſome attention; by theſe I mean *each particular Book*.

EACH

Part II. EACH Book has an INVOCATION. *The first* invokes the Sun, the Moon, the various rural Deities, and laſtly *Auguſtus*; *the ſecond* invokes *Bacchus*; *the third Pales* and *Apollo*; *the fourth*, his Patron *Mæcenas*. I do not dwell on theſe *Invocations*, much leſs on the Parts which follow, for this in fact would be writing a Comment upon the Poem. But the EPILOGUES, beſides their own intrinſic beauty, are too much to our purpoſe, to be paſt in ſilence.

IN the arrangement of them the Poet ſeems to have purſued *ſuch an Order*, as that *alternate Affections* ſhould be *alternately excited*; and this he has done, well knowing the importance of that generally acknowleged Truth, *the Force derived to Contraries by their juxta-poſition or ſucceſſion**. *The firſt Book* ends with *thoſe*

* See before, p. 50, 51, &c.

POR-

PORTENTS AND PRODIGIES, both upon Earth and in the Heavens, which preceded the Death of the Dictator *Cæsar*. To these direful scenes the Epilogue of *the second* Book *opposes* the TRANQUILITY AND FELICITY OF THE RURAL LIFE, which (as he informs us) Faction and civil Discord do not usually impair— Ch. V.

Non res Romanæ, perituraque regna—

In the Ending of *the third* Book we read of a PESTILENCE, and of *Nature in devastation*; in *the fourth*, of NATURE RESTORED, and, by help of the Gods, *replenished*.

As this CONCLUDING EPILOGUE (I mean the Fable of *Aristæus*) occupies the most important place, so is it decorated accordingly with *Language*, *Events*, *Places*, and *Personages*.

No LANGUAGE was ever more polished and harmonious. The Descent of *Aris-*

tæus

Part II. *tæus* to his mother, and of *Orpheus* to the ſhades, are EVENTS; the watery Palace of the *Nereids*, the Cavern of *Proteus*, and the Scene of the *infernal Regions*, are PLACES; *Ariſtæus*, old *Proteus*, *Orpheus*, *Eurydice*, *Cyllene* and her *Nymphs*, are PERSONAGES; all great, all ſtriking, all ſublime.

LET us view theſe Epilogues in the Poet's Order,

I. CIVIL HORRORS.
II. RURAL TRANQUILITY.
III. NATURE LAID WASTE.
IV. NATURE RESTORED.

Here, as we have ſaid already, *different* Paſſions are, by the *Subjects* being *alternate* *, *alternately* excited; and yet withal excited ſo judiciouſly, that, when the Poem concludes, and all is at an end, *the Reader leaves off with tranquility and joy.*

* See before, p. 126.

FROM

FROM the GEORGICS of *Virgil* we proceed to the MENEXENUS of *Plato*; the firſt being the moſt finiſhed Form of a *didactic Poem*, the latter, the moſt conſummate Model of a *Panegyrical Oration*. Ch. V.

THE MENEXENUS is a *funeral* Oration in praiſe of thoſe brave *Athenians*, who had fallen in battle by generouſly aſſerting the Cauſe of their Country. Like the *Georgics*, and every other juſt Compoſition, THIS ORATION has A BEGINNING, A MIDDLE, and AN END.

THE BEGINNING is a ſolemn account of the deceaſed having received *all the legitimate Rights of Burial*, and of the propriety of doing them honour not only by DEEDS, but by WORDS; that is, not only by *funeral Ceremonies*, but by a SPEECH, to perpetuate the memory of their magnanimity, and to recommend it to their poſterity, as an object of imitation.

Part II. As the deceaſed were brave and gallant men, we are ſhewn *by what means* they came to poſſeſs their character, and *what noble exploits* they performed in conſequence.

HENCE the MIDDLE of the Oration contains firſt their *Origin*; next their *Education* and Form of Government; and laſt of all, the conſequence of ſuch an Origin and Education; their Heroic *Atchievements* from the earlieſt days to the time then preſent*.

THE *middle Part* being thus complete, we come to the CONCLUSION, which is perhaps *the moſt ſublime piece of Oratory both for the Plan and Execution, which is extant of any age, or in any language.*

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* See Dr. *Bentley*'s elegant Edition of this Oration, in his Λόγοι Ἐπιταφίοι, printed at Oxford, 1746, from p. 21 to p. 40.

BY

Ch. V.

By an aweful *Proſopopeia*, the *Deceaſed* are called up to addreſs the *Living*; *the Fathers*, ſlain in battle, to exhort their living Children; *the Children*, ſlain in battle, to conſole their living Fathers; and this with every Idea of *manly* Conſolation, and with every generous incentive *to a contempt of Death*, and *a love of their Country*, that the powers of Nature, or of Art could ſuggeſt *.

'Tis here *this Oration concludes*, being (as we have ſhewn) A PERFECT WHOLE, executed with all the ſtrength of *a ſublime Language*, under the management of a great and *a ſublime Genius*.

If theſe Speculations appear *too dry*, they may be rendered more pleaſing, if *the Reader would peruſe the two Pieces*

* See the ſame Edition from the words Ω Παῖδες ὅτι μὲν ἐσε παλέρων ἀγαθῶν, p. 41, to the Concluſion of the Oration, p. 48.

Part II. *criticized.* His labour, he might be aſſured, would not be loſt, as he would peruſe two of *the fineſt pieces*, which the two *fineſt ages* of Antiquity produced.

We cannot however quit *this Theory* concerning Whole and Parts, without obſerving that it regards alike both *ſmall* Works and *great*; and that it deſcends even to an Eſſay, to a Sonnet, to an Ode. Theſe *minuter* efforts of Genius, unleſs they poſſeſs (if I may be pardoned the expreſſion) a certain character of Totality, loſe a capital pleaſure derived from their Union; from *a Union*, which, collected in a few pertinent Ideas, combines them all happily, under *One amicable Form*. Without this *Union*, the Production is no better than a ſort of *vague Effuſion*, where Sentences follow Sentences, and Stanzas follow Stanzas, with *no apparent reaſon* why they ſhould be two rather than twenty, or twenty rather than two.

If

If we want another argument for this MINUTER TOTALITY, we may refer to *Nature*, which *Art* is ſaid *to imitate*. Not only *this Univerſe* is one ſtupendous Whole, but ſuch alſo is *a Tree*, *a Shrub*, *a Flower*; ſuch thoſe Beings, which, without the aid of glaſſes, even *eſcape* our perception. And ſo much for TOTALITY (I venture to familiarize the term) that *common* and *eſſential Character* to every *legitimate* Compoſition.

There is *another* character left, which, tho' foreign to the preſent purpoſe, I venture to mention, and that is the character of ACCURACY. Every Work ought to be as *accurate as poſſible*. And yet, tho' this apply to Works of *every* kind, there is a difference whether the Work be *great* or *ſmall*. In *greater* Works (ſuch as Hiſtories, Epic Poems, and the like) their *very Magnitude* excuſes *incidental* defects, and their Authors, according to

Part II. *Horace*, may be allowed *to ſlumber*. 'Tis otherwiſe in *ſmaller* Works, for the very reaſon, *that they are ſmaller*. Such, *thro' every part*, both in Sentiment and Diction, ſhould be perſpicuous, pure, ſimple and preciſe.

As Examples often illuſtrate better than Theory, the following ſhort Piece is ſubjoined for peruſal. The Reader may be aſſured, it comes not from the Author; and yet, tho' not his own, he cannot help feeling a *paternal* Sollicitude for it; a wiſh for indulgence to a juvenile Genius, that never meant a private Eſſay for public Inſpection.

PERDITA to FLORIZEL.

Argument.

Several Ladies in the Country having acted a Dramatic Paſtoral, in which one of them under the name of FLORIZEL, *a Shepherd, makes love to another under the name of*

of PERDITA, *a Shepherdeſs; their acting being finiſhed, and they returned to their proper characters, one of them addreſſes the other in the following lines.—* Ch. V.

" No more ſhall we with trembling hear
that Bell *,
" Which ſhew'd Me, Perdita; Thee, Flo-
rizel.
" No more thy brilliant eyes, with looks
of love,
" Shall in my boſom gentle pity move.
" The curtain drops, and now we both
remain,
" You free from mimic love, and I from
pain.
" Yet grant one favour—tho' our Drama
ends,
" Let the *feign'd* Lovers ſtill be *real*
Friends.

* The Play-bell.

Part II. THE Author, in *his own* Works, as far as his Genius would aſſiſt, has endeavoured to give them a juſt TOTALITY. He has endeavoured that each of them ſhould exhibit a real *Beginning*, *Middle*, and *End*, and theſe *properly adapted* to the places, which they poſſeſs, and *incapable of Tranſpoſition*, without Detriment or Confuſion. He does not however venture upon a *Detail*, becauſe he does not think it worthy to follow *the Detail* of Productions, like *the Georgics*, or *the Menexenus*.

So much therefore for the Speculation concerning WHOLE and PARTS, and ſuch matters relative to it, as have incidentally ariſen.

WE are now to ſay ſomething upon the Theory of SENTIMENT; and as SENTIMENT and MANNERS are intimately connected, and in a DRAMA both of them naturally

naturally riſe out of the FABLE, it ſeems alſo proper to ſay ſomething upon DRAMATIC SPECULATION IN GENERAL, beginning, according to Order, firſt from the firſt. Ch. V.

CHAP.

CHAP. VI.

DRAMATIC SPECULATIONS, — *the conſtitutive Parts of every Drama — Six in number — which of theſe belong to other Artiſts — which, to the Poet — tranſition to thoſe, which appertain to the Poet.*

THE Laws and Principles of *Dramatic* Poetry among THE GREEKS, whether it was from the excellence of their *Pieces*, or of their *Language*, or of both, were treated with attention even by their *ableſt Philoſophers.*

WE ſhall endeavour to give a ſketch of their Ideas; and, if it ſhall appear that we illuſtrate by inſtances *chiefly Modern*, we have ſo done, becauſe we believe that it demonſtrates the *Univerſality* of the Precepts.

A DRAMATIC PIECE, or (in more common Language) A PLAY, is, *the Detail*

tail or Exhibition of a certain Action— not however an Action, like one in *Hiſtory*, which is ſuppoſed *actually* to have happened, but, tho' taken from *Hiſtory*, a FICTION or IMITATION, in various particulars derived from *Invention*. 'Tis by this that *Sophocles* and *Shakſpeare* differ from *Thucydides* and *Clarendon*. 'Tis INVENTION makes them Poets, and NOT METRE, for had *Coke* or *Newton* written *in Verſe*, they could not for that reaſon have been called *Poets**. Ch. VI.

AGAIN, A DRAMATIC PIECE, or PLAY is the Exhibition of an Action, *not*

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* Δῆλον ἂν ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν μύθων εἶναι δεῖ ποιητὴν, ἢ τῶν μέτρων, ἅσω ποιητὴς κατὰ τὴν μίμησίν ἐϛι· μιμεῖται δὲ τὰς πράξεις. *'Tis therefore evident hence, that a* POET *or* MAKER *ought rather to be a* MAKER OF FABLES, *than of* VERSES, *in as much as he is a* POET *or* MAKER *in virtue of his* IMITATION, *and as the Objects he imitates are human actions.* Ariſt. De Poet. cap. IX. p. 234. *Edit. Sylb.*

ſimply

Part II. *ſimply related*, as *the Eneid* or *Paradiſe Loſt*, but where the Parties concerned are made *to appear in perſon*, and PERSONALLY TO CONVERSE AND ACT THEIR OWN STORY. 'Tis by this that the *Samſon Agoniſtes* differs from the *Paradiſe Loſt*, tho' both of them Poems from the ſame ſublime Author.

Now ſuch DRAMATIC PIECE or PLAY, in order to make it pleaſing (and ſurely, *to pleaſe* is an Eſſential to the Drama) muſt have A BEGINNING, MIDDLE, and END, that is, as far as poſſible, be a PERFECT WHOLE, *having Parts*. If it be defective here, it will be hardly comprehenſible; and if hardly comprehenſible, 'tis not poſſible that it ſhould *pleaſe*.

BUT upon *Whole and Parts*, as we have ſpoken *already* *, we ſpeak not *now*.

* Sup. Ch. V.

At

At preſent we remark, that SUCH AN ACTION, *as here deſcribed*, makes in every *Play* what we call THE STORY, or (to uſe a Term more *technical*) THE FABLE; and that this STORY or FABLE is, and has been juſtly called the very SOUL OF THE DRAMA*, ſince from this it derives its very Exiſtence. Ch. VI.

WE proceed—THIS DRAMA then being an *Action*, and that *not rehearſed* like an *Epopee* or *Hiſtory*, but *actually tranſacted* by certain *preſent living Agents*, it becomes neceſſary that *theſe Agents* ſhould *mutually converſe*, and that they ſhould have too *a certain Place*, where to hold their Converſation. Hence we perceive that in every Dramatic Piece, not only THE FABLE is a requiſite, but THE SCENERY, and THE STAGE, and more

* Αρχὴ μὲν ἓν καὶ οἷον ΨΥΧΗ ὁ ΜΥΘΟΣ τῆς τραγῳδίας. *Ariſt. Poet.* C. VI. p. 231. *Edit. Sylb.*

than

Part II. than theſe, a PROPER DICTION. Indeed the *Scenery* and *Stage* are not in the Poet's Department: they belong at beſt to the Painter, and after him to inferior Artiſts. The DICTION is the *Poet*'s, and this indeed is important, ſince the Whole of his Performance is conveyed *thro' the Dialogue*.

BUT DICTION being admitted, we are ſtill to obſerve, that there are other things wanting, of no leſs importance. In the various tranſactions of *real* Life, every perſon does *not ſimply ſpeak*, but ſome way or other SPEAKS HIS MIND, and diſcovers by his behaviour *certain* TRACES OF CHARACTER. Now 'tis in theſe *almoſt inſeparable Accidents* to Human Conduct, that we perceive the riſe of SENTIMENT and MANNERS. And hence it follows that as DRAMATIC FICTION copies real Life, not only DICTION is a neceſſary part of it, but MANNERS alſo, and SENTIMENT.

WE

We may ſubjoin one Part more, and that is Music. The antient Choruſſes between the Acts were probably *ſung*, and perhaps the reſt was delivered in *a ſpecies of Recitative*. Our modern Theatres have a Band of *Muſic*, *and* have *Muſic* often introduced, where there is no Opera. In this laſt (I mean the *Opera)* Music ſeems to claim precedence.

From theſe Speculations it appears, that *the Conſtitutive Parts of the Drama* are *ſix*, that is to ſay, the Fable, the Manners, the Sentiment, the Diction, the Scenery, and the Music *.

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* They are thus enumerated by *Ariſtotle* — μῦθος, καὶ ἦθη, καὶ λέξις, καὶ διάνοια, καὶ ὄψις, καὶ μελοποιΐα. *De Poet.* C. VI. p. 230. *Edit. Sylb.*

The Doctrines of *Ariſtotle* in this, and the following Chapters may be ſaid to contain in a manner *the whole Dramatic Art.*

Part II. BUT then, as out of theſe *ſix* the *Scenery* and the *Muſic* appear to appertain to *other* Artiſts, and the *Play* (as far as reſpects the *Poet*) is *complete without them:* it remains that its *four primary and capital Parts* are the FABLE, the MANNERS, the SENTIMENT, and the DICTION.

THESE by way of Sketch we ſhall *ſucceſſively* conſider, commencing from the FABLE, as *the firſt* in dignity and rank.

CHAP.

CHAP. VII.

In the conſtitutive Parts of a Drama, the FABLE *conſidered firſt—its different Species—which fit for Comedy; which, for Tragedy — Illuſtrations by Examples — REVOLUTIONS—DISCOVERIES—Tragic Paſſions—Lillo's Fatal Curioſity—compared with the Oedipus Tyrannus of Sophocles—Importance of Fables, both Tragic and Comic—how they differ—bad Fables, whence—other Dramatic Requiſites, without the Fable, may be excellent—Fifth Acts, how characteriſed by ſome Dramatic Writers.*

IF we treat of DRAMATIC FABLES or STORIES, we muſt firſt inquire how many are their SPECIES; and theſe we endeavour to arrange, as follows. C. VII.

ONE SPECIES is, when the *ſeveral Events flow in a ſimilar Succeſſion,* and

Part II. calmly maintain that *equal* courſe, till the Succeſſion ſtops, and *the Fable* is at an end. Such is the Story of a ſimple Peaſant, who quietly dies in the Cottage where he was born, the ſame throughout his life, both in manners, and in rank.

THERE is A SECOND SPECIES of *Story* or *Fable, not ſimple,* but *complicated**; a Species, where the *ſucceeding Events* differ widely from *the preceding*; as for example, *the Story* of the well-known *Maſſinello*, who, in a few days, from a poor Fiſherman roſe to Sovereign Authority. Here the *Succeſſion* is *not equal* or *ſimilar*, becauſe we have A SUDDEN REVOLUTION

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* Εισὶ δὲ τῶν μύθων οἱ μὲν ἁπλοῖ, οἱ δὲ πεπλεγμένοι· καὶ γὰρ αἱ πράξεις, ὧν μιμήσεις οἱ μυθοί εἰσιν, ὑπάρχουσιν εὐθὺς ἔσται τοιαῦται· λέγω δὲ κ. τ. λ. *Of* FABLES *ſome are* SIMPLE, *and ſome are* COMPLICATED; *for ſuch are Human Actions, of which Fables are Imitations. By ſimple, I mean,* &c. *Ariſt. Poet.* cap. 10. p. 235. *Edit. Sylb.*

from

from low to high, from mean to magnificent. C. VII.

THERE IS ANOTHER COMPLICATED SPECIES, the reverſe of this laſt, where THE REVOLUTION, tho' in extremes, is from high to low, from magnificent to mean. This may be illuſtrated by *the ſame Maſſinello*, who, after a ſhort taſte of Sovereignty, was ignominiouſly ſlain.

AND thus are all FABLES or STORIES either *ſimple* or *complicated*; and *the complicated* alſo of two ſubordinate ſorts; of which the one, beginning *from Bad*, ends *in Good*; the other, beginning *from Good*, ends *in Bad*.

IF we contemplate theſe various ſpecies, we ſhall find the *ſimple Story* leaſt adapted either to *Comedy* or *Tragedy*. It wants thoſe *ſtriking Revolutions*, thoſe *un-*

Part II. *expected Diſcoveries**, ſo eſſential to engage, and to detain a Spectator.

'Tis not ſo with COMPLICATED STORIES. Here every ſudden REVOLUTION, every DISCOVERY has a charm, and the *unexpected events* never fail to *intereſt*.

It muſt be remarked however of *theſe complicated* Stories, that, where the RE-

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* Theſe REVOLUTIONS and DISCOVERIES are called in *Greek* Περιπέτειαι and Αναγνωρίσεις. They are thus defined. Ἐστὶ δὲ Περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολή, καθάπερ εἴρηται, καὶ τοῦτο δὲ—κατὰ τὸ εἰκὸς, ἢ ἀναγκαῖον. *A* REVOLUTION *is, as has been already ſaid, a Change into the reverſe of what is doing, and that either according to Probability, or from Neceſſity.* Ariſt. Poet. c. 11. p. 235. Edit. Sylb. Again—Ἀναγνώρισις δ' ἐστὶν, ὥσπερ καὶ τὸνομα σημαίνει, ἐξ ἀγνοίας εἰς γνῶσιν μεταβολὴ, ἢ εἰς φιλίαν ἢ ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὡρισμένων. *A* DISCOVERY *is, as the name implies, a Change from Ignorance to Knowledge, a Knowledge leading either to Friendſhip or Enmity between theſe, who* [in the courſe of the Drama] *are deſtined to Felicity or Infelicity.* Ariſt. Poet. ut ſupra.

VOLUTION

VOLUTION is *from Bad to Good*, as in the first subordinate Sort, they are more natural to COMEDY* than to *Tragedy*, because Comedies, however *Perplext* and *Turbid* may be their Beginning, generally produce at last (as well the antient as the modern) a Reconciliation of Parties, and a Wedding in consequence. Not only TERENCE, but every modern, may furnish us with examples. C. VII.

* The *Stagirite* having approved the practice, that *Tragedy should end with Infelicity*, and told us that the introduction of *Felicity* was a sort of Complement paid by the Poet to the wishes of the Spectators, adds upon the subject of a HAPPY ENDING—ἴσι δὲ οὐχ ἥττη ἀπὸ Τραγῳδίας ἡδονὴ, ἀλλὰ μᾶλλον τῆς Κωμῳδίας οἰκεία· ἐκεῖ γὰρ ἂν οἱ ἔχθιστοι ὧσιν ἐν τῷ μύθῳ· οἷον Ορέστης καὶ Αἴγισθος· φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται, καὶ ἀποθνήσκει ἀδελὶς ὑπ' ἀδελφοῦ. *This is not a Pleasure arising from* TRAGEDY, *but is rather peculiar to* COMEDY. *For there, if the characters are most hostile; (as much so, as Orestes and Ægisthus were;) they become Friends at last, when they quit the Stage, nor does any one die by the means of any other.* Arist. Poet. c. 13. p. 238. *Edit. Sylb.*

Part II. ON the contrary, when the REVOLUTION, as in the *ſecond* ſort, is *from Good to Bad*, (that is, *from Happy to Unhappy*, from *Proſperous to Adverſe*) here we diſcover the *true Fable*, or *Story*, proper for TRAGEDY. Common ſenſe leads us to call, even in *real* life, ſuch Events, TRAGICAL. When *Henry the fourth of France*, the triumphant Sovereign of a great people, was unexpectedly murdered by a wretched Fanatic, we cannot help ſaying, *'twas a* TRAGICAL STORY.

BUT to come to the TRAGIC DRAMA itſelf.

WE ſee this kind of REVOLUTION ſublimely illuſtrated in the *Oedipus of Sophocles*, where *Oedipus*, after having flattered himſelf in vain, that his Suſpicions would be relieved by his *Inquiries*, is at laſt

laſt *by thoſe very Inquiries** plunged into the deepeſt woe, from finding it confirmed and put beyond doubt, that he had murdered *his own Father*, and was *then* married to *his own Mother*. C. VII.

WE ſee the force alſo of ſuch a REVOLUTION in *Milton's Sampſon Agoniſtes*. When his Father had ſpecious hopes to redeem him from Captivity, theſe hopes are at once blaſted by *his unexpected deſtruction*†.

OTHELLO commences with a proſpect of *Conjugal Felicity*; LEAR‡ with that of *Repoſe*,

* See the ſame Poetics of Ariſtotle, in the beginning of Chap. 11th —Ὥσπερ ἐν τῷ Οἰδίποδι κ. τ. λ. p. 235. *Edit. Sylb.*

† See *Samſon Agoniſtes*, v. 1452, &c.

‡ This Example refers to the *real Lear* of *Shakſpeare*, not the *ſpurious* one, commonly acted under his name, where the imaginary Mender ſeems to

Part II. *Repoſe*, by *retiring from Royalty*. DIFFERENT REVOLUTIONS (ariſing from Jealouſy, Ingratitude, and other culpable affections) change both of theſe pleaſing proſpects into the deepeſt diſtreſs, and with this diſtreſs each of the Tragedies concludes.

NOR is it a ſmall heightening to theſe REVOLUTIONS, if they are attended, as in the *Oedipus*, with A DISCOVERY *, that is, if the Parties *who ſuffer*, and thoſe *who cauſe* their ſufferings, are *diſcovered* to be connected, for example, to be Huſband and Wife, Brother and Siſter, Parents and a Child, &c. &c.

IF a man in *real* Life happen to kill another, it certainly heightens the Miſ-

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have paid the ſame Complement to his audience, as was paid to other audiences two thouſand years ago, and *then* juſtly cenſured. See Note, p. 149.

* See before, p. 150.

fortune,

fortune, even tho' *an Event of mere Chance*, if he *diſcover* that perſon to be his Father or his Son. C. VII.

'Tis eaſy to perceive, if theſe Events are *Tragic* (and can we for a moment doubt them to be ſuch?) that PITY and TERROR are *the true Tragic Paſſions**; that they truly bear that *Name*, and are

* It has been obſerved that, if perſons of *conſummate Virtue and Probity* are made unfortunate, it does not move our *Pity*, for we are *ſhocked*; if Perſons *notoriouſly infamous* are *unfortunate*, it may move our *Humanity*, but hardly *then* our *Pity*. It remains that PITY, and we may add FEAR, are naturally excited by *middle* characters, thoſe who are no way diſtinguiſhed by their *extraordinary Virtue*, nor who bring their misfortunes upon them ſo much by *Improbity*, as by *Error*.

As we think the ſufferings of ſuch perſons *rather hard*, they move our PITY; as we think them *like ourſelves*, they move our FEAR.

This will explain the following expreſſions — ΕΛΕΟΣ μὲν, περὶ τὸν ἀνάξιον· ΦΟΒΟΣ δὲ, περὶ τὸν ὅμοιον. *Ariſt. Poet.* c. 13. p. 237. *Edit. Sylb.*

neceſſarily

Part II. neceſſarily diffuſed thro' every *Fable truly Tragic.*

Now, whether our ingenious Countryman, LILLO, in that capital Play of his, THE FATAL CURIOSITY, learnt this Doctrine from others, or was guided by pure Genius, void of Critical Literature: 'tis certain that in *this Tragedy* (whatever was the cauſe) we find the model of A PERFECT FABLE, under *all* the Characters here deſcribed.

" A long-loſt Son, returning home " unexpectedly, finds his Parents alive, " but periſhing with indigence.

" THE young man, whom from his " long abſence his Parents never ex- " pected, diſcovers himſelf firſt to an " amiable friend, his long-loved *Char-* " *lotte*, and with her concerts the man- " ner how to diſcover himſelf to his Pa- " rents.

" 'TIS

" 'Tis agreed he ſhould go to their C. VII.
" Houſe, and there remain *unknown*, till
" *Charlotte* ſhould arrive, and make the
" happy Diſcovery.

" He goes thither accordingly, and
" having by a Letter of *Charlotte*'s been
" admitted, converſes, tho' unknown,
" both with Father and Mother, and be-
" holds their miſery with filial Affection
" —complains at length he was fatigued,
" (which in fact he really was) and begs
" he may be admitted for a while to re-
" poſe. Retiring he delivers a Caſket to
" his Mother, and tells her 'tis a depoſit,
" ſhe muſt guard, till he awakes."

" Curiosity tempts her to open the
" Caſket, where ſhe is dazzled with the
" ſplendor of innumerable Jewels. Ob-
" jects *ſo alluring* ſuggeſt *bad* Ideas, and
" *Poverty* ſoon gives to thoſe Ideas *a ſanc-*
" *tion*. Black as they are, ſhe commu-
" nicates

Part II. " nicates them to her huſband, who, at
" firſt reluctant, is at length perſuaded,
" and for the ſake of the Jewels ſtabs the
" ſtranger, while he ſleeps.

" THE fatal murder is *perpetrating*, or
" at leaſt but *barely perpetrated*, when
" *Charlotte* arrives, *full of Joy* to inform
" them, that the ſtranger within their
" walls was *their long loſt Son*.

WHAT a DISCOVERY? What a REVOLUTION? How irreſiſtibly are the *Tragic* Paſſions of *Terror* and *Pity* excited†.

'TIS no ſmall Praiſe to this *affecting Fable*, that it ſo much reſembles that of the Play juſt mentioned, the *Oedipus Tyrannus*. In both Tragedies that, which *apparently* leads to *Joy*, *leads* in its com-

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* See p. 150, &c.

pletion

pletion to *Miſery*; both Tragedies concur in the *horror* of their DISCOVERIES; and both in thoſe great outlines of a truly TRAGIC REVOLUTION, where (according to the nervous ſentiment of *Lillo* himſelf) we ſee C. VII.

——— *the two extremes of Life,*
The higheſt Happineſs, and deepeſt Woe,
With all the ſharp and bitter Aggravations
Of ſuch a vaſt tranſition ———

A FARTHER concurrence may be added, which is, that each Piece begins and proceeds in *a train of Events*, which *with perfect probability* lead to its Concluſion, without the help of Machines, Deities, Prodigies, Spectres, or any thing elſe, incomprehenſible, or incredible*.

* It is true that in one Play mention is made of an *Oracle*; in the other, of a *Dream*; but neither of them affects the Cataſtrophe; which in both Plays ariſes from Incidents perfectly natural.

Part II.

We may ſay too, in both Pieces there exiſts Totality, that is to ſay, they have a *Beginning*, a *Middle*, and an *End**.

We mention this *again*, tho' we have mentioned it already, becauſe we think we cannot enough enforce ſo abſolutely eſſential a Requiſite; a Requiſite deſcending in *Poetry* from the mighty *Epopee* down to the minute *Epigram*; and never to be diſpenſed with, but in Seſſions Papers, Controverſial Pamphlets, and thoſe paſſing Productions, which, like certain inſects of which we read, live and die within the day†.

And now, having given in the above inſtances this Deſcription of the Tragic Fable, we may be enabled to perceive

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* See before, Ch. V.

† *Vid. Ariſtot, Animal. Hiſtor.* L. 5. p. 143. *Edit. Sylb.*

its amazing efficacy. It does not, like *a* C.VII.
fine Sentiment, or *a beautiful Simile*, give an *occaſional* or *local* Grace; it is never out of ſight; it adorns every Part, and paſſes through the whole.

'Twas from theſe reaſonings that the great *Father of Criticiſm*, ſpeaking of THE TRAGIC FABLE, calls it THE VERY SOUL OF TRAGEDY*.

NOR is this aſſertion leſs true of THE COMIC FABLE, which has too, like *the Tragic*, its REVOLUTIONS, and its DISCOVERIES; its Praiſe from NATURAL ORDER, and from A JUST TOTALITY.

THE DIFFERENCE between them *only lies* in the *Perſons* and the *Cataſtrophe*, in as much as (contrary to the uſual practice

* See before, p. 141.

of

Part II. of *Tragedy)* THE COMIC PERSONS are moſtly either of *Middle* or *Lower* Life, and THE CATASTROPHE for the greater part from *Bad* to *Good*, or (to talk leſs in extremes) from *turbid* to *tranquil**.

ON FABLES, COMIC as well as TRAGIC, we may alike remark, that, when *good*, like *many other fine things*, they are *difficult*. And hence perhaps the Cauſe, why *in this reſpect* ſo many *Dramas* are *defective*; and why their *Story* or *Fable* is commonly no more, than either *a jumble of Events* hard to comprehend, or *a Tale taken from ſome wretched Novel*, which has little foundation either in Nature or Probability.

EVEN in the Plays we moſt admire, we ſhall ſeldom find our Admiration to ariſe from the FABLE: 'tis either from

* See p. 149.

THE

THE SENTIMENT, as in *Meaſure for Meaſure*; or from the purity of THE DICTION, as in *Cato*; or from the CHARACTERS and MANNERS, as in *Lear*, *Othello*, *Falſtaff*, *Benedict* and *Beatrice*, *Ben the Sailor*, *Sir Peter* and *Lady Teazle*, with the other Perſons of that pleaſing Drama, *the School for Scandal*. C.VII.

To theſe merits, which are great, we may add others far inferior, ſuch as the *Scenery*; ſuch, as in Tragedy, the *Spectacle* of Pomps and Proceſſions; in Comedy, the amuſing *Buſtle* of Surprizes and Squabbles; all of which have their effect, and keep our Attention alive.

BUT here, alas! commences the Grievance. After Sentiment, Diction, Characters and Manners; after the elegance of Scenes; after Pomps and Proceſſions, Squabbles and Surprizes; when, theſe being over, *the whole draws to a*

Part II. *concluſion*—'tis then unfortunately comes the *Failure*. At that critical moment, of all the moſt intereſting (by that *critical moment* I mean the CATASTROPHE), 'tis then the poor Spectator is led into a Labyrinth, where both himſelf and the Poet are often loſt together.

IN *Tragedy* this Knot, like the *Gordian* Knot, is frequently ſolved *by the ſword*. The principal Parties are *ſlain*; and, theſe being diſpatched, the Play *ends of courſe*.

IN *Comedy* the Expedient is little better. The *old Gentleman* of the Drama, after having fretted, and ſtormed thro' *the firſt four* Acts, towards the Concluſion of *the fifth* is unaccountably *appeaſed*. At the ſame time *the diſſipated Coquette*, and *the diſſolute fine Gentleman*, whoſe Vices cannot be *occaſional*, but muſt clearly be *habitual*, are in the ſpace of half a Scene *miraculouſly*

louſly reformed, and grow at once as completely good, as if they had *never* been otherwiſe. C. VII.

'Twas from a ſenſe of this concluding Jumble, this unnatural huddling of Events, that a witty Friend of mine, who was himſelf a Dramatic Writer, uſed pleaſantly, tho' perhaps rather freely, *to damn the man, who invented Fifth Acts* *.

And

* So ſaid the celebrated Henry Fielding, who was a reſpectable perſon both by Education and Birth, having been *bred at Eton School and Leyden*, and being lineally *deſcended from an Earl of Denbigh*.

His Joseph Andrews and Tom Jones may be called *Maſter-pieces* in the Comic Epopee, which none ſince have equalled, tho' multitudes have imitated; and which he was peculiarly qualified to write in the manner he did, both from his *Life*, his *Learning*, and his *Genius*.

Had his *Life* been *leſs irregular* (for irregular it was, and ſpent in a promiſcuous intercourſe with perſons of *all* ranks) his *Pictures of Human kind* had neither been ſo *various*, nor ſo *natural*.

Part II. AND ſo much for *the Nature* or *Character* of THE DRAMATIC FABLE.

WE are now to inquire concerning MANNERS and SENTIMENT, and firſt for the Theory of MANNERS.

Had he poſſeſt leſs of *Literature*, he could not have infuſed ſuch a ſpirit of *Claſſical Elegance*.

Had his *Genius* been leſs fertile in *Wit and Humour*, he could not have maintained that *uninterrupted Pleaſantry*, which never ſuffers his Reader to feel fatigue.

CHAP.

CHAP. VIII.

Concerning DRAMATIC MANNERS—*what conſtitutes them*—*Manners of Othello, Macbeth, Hamlet*—*thoſe of the laſt queſtioned, and* WHY—*Conſiſtency required*—*yet ſometimes blameable, and* WHY—*Genuine Manners in Shakſpeare*—*in Lillo*—*Manners, morally bad, poetically good.*

Chap. VIII.

" WHEN the *principal* Perſons of " any *Drama* preſerve ſuch a " *conſiſtency of Conduct*, (it matters not " whether that Conduct be virtuous, or " vicious) that, after they have appeared " for a Scene or two, *we conjecture* WHAT " THEY WILL DO HEREAFTER, *from* " WHAT THEY HAVE DONE ALREADY, " ſuch Perſons in *Poetry* may be ſaid to " have MANNERS, for by this, and *this*

 " *only*,

Part II. "*only*, are POETIC MANNERS conſti-
"tuted *.

To explain this aſſertion, by recurring to inſtances—As ſoon as we have ſeen

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* Ἔστι δὲ ΗΘΟΣ μὲν τὸ τοιοῦτον, ὃ δηλοῖ τὴν προαίρεσιν ὁποία τις ἐστὶν, ἐν οἷς ἔκ ἔστι δῆλον, ἢ προαιρεῖται, ἢ φεύγει ὁ λέγων. MANNERS or CHARACTER *is that which diſcovers*, WHAT THE DETERMINATION [of a Speaker] *will be, in matters, where* IT IS NOT YET MANIFEST, *whether he chuſes to do a thing, or to avoid it.* Ariſt. Poet. c. 6. p. 231. *Edit. Sylb.*

It was from our being unable, in the Perſons of ſome Dramas, *to conjecture what they will determine*, that the above author immediately adds—διόπερ ἔκ ἔχουσιν ἦθος ἔνιοι τῶν λόγων—*for which reaſon ſome of the Dramatic Dialogues have no* MANNERS *at all.*

And this well explains another account of MANNERS given in the ſame Book—Τὰ δὲ ΗΘΗ, καθ' ἃ ποιάς τινας εἶναι φάμεν τὰς πράττοντας.—MANNERS *are thoſe qualities, thro' which we ſay the actors are men of* SUCH, *or* SUCH *a character.* ibid.

Boſſu, in his *Traité du Poeme Epique*, has given a fine and copious Commentary on this part of *Ariſtotle's Poetics.* See his Work, Liv. IV. chap. 4, 5, &c.

the

Chap. VIII.

the violent *Love* and weak *Credulity* of OTHELLO, the *fatal Jealouſy*, in which they terminate, is no more than what we may *conjecture*. When we have marked the *attention* paid by MACBETH to *the Witches*, to the perſuaſions of *his Wife*, and to the flattering dictates of *his own Ambition*, we ſuſpect *ſomething atrocious*; nor are we ſurpriſed, that, in the Event, he murders *Duncan*, and then *Banquo*. Had he changed his conduct, and been only wicked by halves, his MANNERS would not have been as they now are, *poetically good*.

IF the leading Perſon in a Drama, for example HAMLET, appear to have been *treated moſt injuriouſly*, we naturally infer that he will meditate *Revenge*; and ſhould that Revenge prove fatal to thoſe who had injured him, 'tis no more than was *probable*, when we conſider the Provocation.

Part II. BUT ſhould *the ſame Hamlet* by chance kill an *innocent old Man*, an old Man, from whom he had *never received Offence*; and with whoſe *Daughter* he *was actually in love*;—what ſhould we expect *then?* Should we not look for *Compaſſion*, I might add, even for *Compunction?* Should we not be ſhockt, if, inſtead of this, he were to prove *quite inſenſible*—or (what is even worſe) were he *to be brutally jocoſe?*

HERE the MANNERS are *blameable*, becauſe they are *inconſiſtent*; we ſhould *never conjecture from* HAMLET any thing *ſo unfeelingly cruel.*

NOR are *Manners* only to be blamed for being thus *inconſiſtent*. CONSISTENCY itſelf is blameable, if it exhibit *Human* Beings *completely* abandoned; *completely* void of Virtue; prepared, like King *Richard*, at their very *birth*, for miſchief.

chief. 'Twas of ſuch models that a jocoſe Critic once ſaid, they might make *good Devils*, but they could never make *good Men*: not (ſays he) that they want *Conſiſtency*, but 'tis of a *ſupernatural* ſort, which *Human* Nature never knew. Chap. VIII.

Quodcumque oſtendis mihi ſic, incredulus odi.
Hor.

THOSE, who wiſh to ſee Manners in a more genuine Form, may go to the characters already alleged in the preceding chapter*; where, from our *previous* acquaintance with the ſeveral parties, we can hardly fail, as incidents ariſe, to *conjecture*† their *future* Behaviour.

WE may find alſo Manners of this ſort in the *Fatal Curioſity*. *Old Wilmot* and

* See p. 161.
† See p. 165, 166.

his

Part II. his Wife diſcover *Affection* for one another; nor is it confined here—they diſcover it for their abſent Son; for his beloved *Charlotte*; and for their faithful ſervant *Randal*. Yet, at the ſame time, from the memory of paſt Affluence, the preſſure of preſent Indigence, the fatal want of Reſources, and the cold Ingratitude of Friends, they ſhew to all others (the few above excepted) a gloomy, proud, unfeeling *Miſanthropy*.

In this ſtate of mind, and with theſe manners an Opportunity offers, *by murdering an unknown Stranger*, to gain them immenſe Treaſure, and place them above want. As the Meaſure was at once both tempting and eaſy, was it not natural that *ſuch a Wife* ſhould perſuade, and that *ſuch a Huſband* ſhould be perſuaded?—We may *conjecture* from their paſt behaviour what part they would prefer, and that part, tho' *morally* wicked, is yet *poetically*

tically good, becauſe *here* all we require, is *a ſuitable Conſiſtence* *. Chap. VIII.

We are far from juſtifying Aſſaſſins. Yet Aſſaſſins, if truly drawn, are not Monſters, but *Human* Beings; and, as ſuch, being chequered with *Good* and with *Evil*, may by their *Good* move our *Pity*, tho' their *Evil* cauſe *Abhorrence*.

But this in the preſent caſe is not all. The innocent parties, made miſerable, exhibit a diſtreſs, which comes home; a diſtreſs, which, as mortals, it is impoſſible we ſhould not feel.

Sunt lacrymæ rerum, et mentem mortalia tangunt †. Virg. Æn.

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* See p. 169.

† It was intendsd to illuſtrate, by large Quotations from different parts of this affecting Tragedy, what is aſſerted in various parts of theſe Inquiries. But the

Part II. the intention was laid aſide, (at leaſt in greater part) by reflecting that the Tragedy was eaſily to be procured, being modern, and having paſt thro' ſeveral Editions, one particularly ſo late, as in the year 1775, when it was printed with *Lillo*'s other Dramatic Pieces.

If any one read this Tragedy, the author of theſe Inquiries has a requeſt or two to make, for which he hopes a candid Reader will forgive him—one is, not to cavil at minute inaccuracies, but look to the ſuperior merit of *the whole taken together* — another is, totally to expunge thoſe *wretched Rhimes*, which conclude many of the Scenes; and which 'tis probable are not from *Lillo*, but from ſome other hand, willing to conform to an abſurd Faſhion, *then* practiſed, but now laid aſide, the Faſhion (I mean) of a *Rhiming Concluſion*.

CHAP.

CHAP. IX.

Concerning DRAMATIC SENTIMENT — *what conſtitutes it — Connected with* MANNERS, *and how—Concerning* SENTIMENT, GNOMOLOGIC, *or* PRECEPTIVE—*its Deſcription—Sometimes has a Reaſon annexed to it—Sometimes laudable, ſometimes blameable—whom it moſt becomes to utter it, and why—Boſſu—Tranſition to* DICTION.

FROM MANNERS we paſs to SENTIMENT; a Word, which tho' ſometimes confined to mere *Gnomology*, or *moral Precept*, was often uſed by the *Greeks* in a *more comprehenſive* Meaning, *including every thing*, for *which men employ Language*; for proving and ſolving; for raiſing and calming the Paſſions; for exaggerating and depreciating; for Commands, Monitions, Prayers, Narratives, Interrogations, Ch. IX.

Part II. gations, Anſwers, &c. &c. In ſhort, SENTIMENT *in this Senſe* means little leſs, than *the univerſal Subjects of our* DISCOURSE*.

IT

* There are two ſpecies of SENTIMENT ſucceſſively here deſcribed, both called in *Engliſh* either a SENTIMENT or a SENTENCE; and in *Latin*, SENTENTIA. The *Greeks* were more exact, and to the *different Species* aſſigned *different Names*, calling the one Διάνοια, the other Γνώμη.

Of Γνώμη we ſhall ſpeak hereafter: of Διάνοια their deſcriptions are as follows. Ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ τὰ λόγα δεῖ παρασκευασθῆναι· μέρη δὲ τάτων, τό,τε ἀποδεικνύναι, καὶ τὸ λύειν, καὶ τὸ πάθη παρασκευάζειν, οἷον ἔλεον, ἢ φόβον, ἢ ὀργὴν, καὶ ἔσα τοιαῦτα, καὶ ἔτι μέγεθος καὶ σμικρότητα. *All thoſe things belong to* SENTIMENT (or Διάνοια) *that are to be performed thro' the help of Diſcourſe: now the various branches of thoſe things, are, to prove, and to ſolve, to excite Paſſions (ſuch as Pity, Fear, Anger, and the like) and, beſides this, to magnify, and to diminiſh.* Ariſt. Poet. c. 19. p. 245. *Edit. Sylb.*

We have here choſen the fulleſt Deſcription of Διανοία; but in the ſame work there are others more conciſe, which yet expreſs the ſame meaning.

In

Ch. IX.

It was under this meaning the word was originally applied to the DRAMA, and this appears not only from Authority, but from Fact: for what can conduce more effectually than DISCOURSE, to eſtabliſh with preciſion *Dramatic* MANNERS, and CHARACTERS?

To refer to a Play already mentioned, *the Fatal Curioſity* — When *old Wilmot* diſcharges his faithful Servant from pure affection, that he might not ſtarve him, how ſtrongly are his MANNERS delineated by his SENTIMENTS? The following are among his Monitions—

In the ſixth chapter we are told it is — τὸ λέγειν δύνασθαι τὰ ἰδίως καὶ τὰ ἁρμόττοντα — *to be able to ſay* (that is, to expreſs juſtly) *ſuch things as neceſſarily belong to a ſubject, or properly ſuit it.* And again ſoon after — Διάνοια δὲ, ἐν οἷς ἀποδεικνύουσί τι, ὡς ἔστιν, ἢ ὡς οὐκ ἔστιν, ἢ καθόλου τι ἀποφαίνονται — *Διανοια or Sentiment exiſts, where men demonſtrate any thing either to be, or not to be; or thro' which they aſſert any thing general or univerſal.* Ibid. p. 231.

Shun

Part II. *Shun my example; treaſure up my precepts;*
The world's before thee; BE A KNAVE AND PROSPER.

The young man, ſhockt at ſuch advice from a Maſter, whoſe Virtues he had been accuſtomed ſo long to venerate, ventures modeſtly to aſk him,

Where are your FORMER PRINCIPLES?

The old Man's Reply is a fine Picture of *Human Frailty*; a ſtriking and yet a natural blending of *Friendſhip* and *Miſanthropy*; of *particular* Friendſhip, of *general* Miſanthropy.

No Matter (ſays he) *for Principles*;
Suppoſe I have RENOUNC'D 'EM: *I have paſſions,*
And LOVE THEE *ſtill; therefore would have thee think,*
THE WORLD *is all* A SCENE OF DEEP DECEIT,

And

And he, WHO DEALS WITH MANKIND ON THE SQUARE,
Is HIS OWN BUBBLE, *and undoes* HIMSELF. Ch. IX.

HE departs with theſe expreſſions, but leaves the young man far from being convinced.

THE ſuſpicious gloom of *Age*, and the open ſimplicity of *Youth*, give the ſtrongeſt *Contraſt* to THE MANNERS of each, and *all this from the* SENTIMENTS *alone*; *Sentiments*, which, tho' *oppoſite*, are ſtill perfectly juſt, as being perfectly ſuited to their *different* characters.

'TIS to this *comprehenſive* Meaning of SENTIMENT that we may in a manner refer the Subſtance of theſe Inquiries; for SUCH SENTIMENT is every thing, either written or ſpoken.

Part II. SOMETHING however muſt be ſaid upon that other, and *more limited* SPECIES of it, which I call THE GNOMOLOGIC, or PRECEPTIVE; a ſpecies, not indeed peculiar to the Drama, but, when properly uſed, one of its capital ornaments.

THE following Deſcription of it is taken from Antiquity. A GNOMOLOGIC SENTIMENT or Precept is an *Aſſertion* or *Propoſition*—not however *all* Aſſertions, as that, *Pericles was an able Stateſman*; *Homer a great Poet*, for theſe aſſertions are *Particular*, and *ſuch a Sentiment* muſt be *General*—nor yet is it *every* aſſertion, *tho' General*; as that *The Angles of every Triangle are equal to two right Angles*—but it is an *Aſſertion*, *which*, *tho' general*, *is only relative to Human Conduct*, *and to ſuch Objects*, *as in moral action we either ſeek or avoid**.

* We now come to the ſecond ſpecies of Sentiment, called in Greek Γνωμη, and which *Ariſtotle* deſcribes

Among the Aſſertions of this ſort we produce the following—the Precept, which forbids *unſeaſonable Curioſity*— Ch. IX.

Seek not to know, what muſt not be reveal'd.

Or that, which forbids *unrelenting Anger*—

Within thee cheriſh not immortal Ire.

We remark too, that theſe *Sentiments* acquire additional ſtrength, if we *ſubjoin the Reaſon.*

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deſcribes much in the ſame manner as we have done in the Text. Ἔστι δὲ ΓΝΩΜΗ ἀπόφανσις, ἢ μέλλοι περὶ τῶν καθ' ἕκαστον, οἷον, ποιός τις Ἰφικράτης· ὅτε περὶ πάντων Καθόλου, οἷον, ὅτι τὸ ἐνθὼ τῷ καμπύλῳ ἐυκύλιόν· ἀλλὰ περὶ ὅσων αἱ πράξεις εἰσὶ, καὶ αἱρεταὶ ἢ φευκταί εστι πρὸς τὸ πράσσειν. *Ariſt. Rhetor.* L. II. c. 21. p. 96. *Edit. Sylb.* Soo too the *Scriptor ad Herennium*, L. IV. ſ. 24. Sententia *eſt Oratio ſumpta de vitâ, quæ aut quid ſit, aut quid eſſe oporteat in vitâ, breviter oſtendit, hoc modo*—Liber is eſt exiſtimandus, qui nulli turpitudini ſervit.

Part II. FOR example—

Seek not to know, what muſt not be reveal'd;
JOYS *only flow, where* FATE IS MOST CONCEAL'D.

Or again,

Within thee cheriſh not IMMORTAL *Ire,*
When THOU THYSELF *art* MORTAL—*.

IN ſome inſtances the *Reaſon* and *Sentiment* are ſo blended, as to be in a manner inſeparable. Thus *Shakſpeare*—

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* The firſt of theſe *Sentiments* is taken from *Dryden*, the ſecond is quoted by *Ariſtotle*, in his *Rhetoric*, L. II. c. 22. p. 97. *Edit. Sylb.*

Ἀθάνατον ὀργὴν μὴ φύλαΐτε, θνητὸς ὤν.

On this the Philoſopher well obſerves, that if the Monition had been no more, than that *we ſhould not cheriſh our Anger for ever*, it had been a SENTENCE or MORAL PRECEPT, but, when the words θνητὸς ὤν, *being Mortal*, are added, the Poet then gives us *the Reaſon*, τὸ διὰ τί λέγει. *Rhet. ut ſup.* The Latin Rhetorician ſays the ſame. *Sed illud quidque proſandum eſt genus* SENTENTIÆ, *quod confirmatur* SUBJECTIONE RATIONIS, *hoc modo:* omnes bene vivendi rationes in Virtute ſunt collocandæ, PROPTEREA QUOD ſola Virtus in ſuâ poteſtate eſt. *Scriptor. ad Heren.* L. IV. ſ. 24.

—*He,*

——*He, who filches from me my good name,* Ch.IX.
Robs me of that, which not enriches Him,
But makes Me poor indeed—

THERE are too Sentiments of bad moral, and evil tendency—

If SACRED RIGHT *ſhould ever be infring'd,*
It ſhould be done for EMPIRE *and* DOMINION:
In OTHER *things* PURE CONSCIENCE BE THY GUIDE*.

and again,

——*the Man's a Fool,*
Who, having SLAIN *the Father,* SPARES *the Sons*†.

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* *Vid. Cic. de Officiis,* L. III. c. 21. who thus tranſlates *Euripides*—

Nam ſi violandum eſt Jus, regnandi gratiâ
Violandum eſt: aliis rebus pietatem colas.

† Νύπιος, ὃς, πατέρα κλείνας, παῖδας καταλέιποι. *Ariſt. Rhet.* L. I. c. 16. L. III. c. 22. p. 98. *Edit. Sylb.*

Part II. THESE Ideas are *only fit* for Tyrants, Uſurpers, and other profligate Men; nor ought they to appear in a *Drama*, but to ſhew *ſuch Characters*,

ON *Gnomologic Sentiments* in general it has been obſerved, that, tho' they decorate, they ſhould not be *frequent*, for then the Drama becomes affected and declamatory *.

IT has been ſaid too, they come moſt naturally from *aged perſons*, becauſe *Age* may be ſuppoſed to have taught them *Experience*. It muſt however be an *Experience*, *ſuitable to their characters*: an Old General ſhould not talk upon Law; nor an Old Lawyer upon War †.

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* So the ſame *Latin Rhetorician*, above quoted—SENTENTIAS *interponi* RARÒ *convenit, ut rei actores, non universi præceptores eſſe videamur.* Scriptor. ad Herenn. Lib. IV. ſ. 25.

† Ἁρμόττει δὲ γνωμολογεῖν ἡλικίᾳ μὲν πρεσβύτερον, περὶ δὲ τούτων ὧν ἐμπειρός τις ἐστίν. *It becomes* HIM *to be*

We are now to proceed to DICTION. Ch. IX.

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be Sententious, who is ADVANCED IN YEARS, *and that upon ſubjects,* IN WHICH HE HAS EXPERIENCE. *Ariſtot. Rhet. ut ſupra,* p. 97. *Edit. Sylb.* See alſo the ingenious *Boſſu,* in his *Traité du Poeme Epique,* Liv. VI. chap. 4. 5. who is, as uſual, copious, and clear.

CHAP. X.

Concerning DICTION—*the vulgar—the affected—the elegant—this laſt, much indebted to the* METAPHOR—*Praiſe of the* METAPHOR—*its Deſcription; and, when good, its Character—the beſt and moſt excellent, what—not turgid—nor enigmatic—nor baſe—nor ridiculous—inſtances—Metaphors by conſtant uſe ſometimes become common Words*—PUNS—*Rupilius* REX—ΟΥΤΙΣ—ENIGMAS—*Cupping*—*The God* TERMINUS—*Ovid's Faſti*—

AS every *Sentiment* muſt be expreſt by *Words*; the Theory of SENTIMENT naturally leads to that of DICTION. Indeed the *Connection* between them is ſo intimate, that the ſame *Sentiment*, where the *Diction differs*, is as different in *appearance*, as the ſame perſon, dreſt like a Peaſant, or dreſt like a Gentleman. And

And hence we ſee, how much Diction merits a ſerious Attention. Ch. X.

BUT this perhaps will be better underſtood by an Example. Take then the following — *Don't let a lucky Hit ſlip; if you do, be-like you mayn't any more get at it.* The *Sentiment* (we muſt confeſs) is expreſt clearly, but the DICTION ſurely is rather *vulgar* and *low.* Take it another way — *Opportune Moments are few and fleeting; ſeize them with avidity, or your Progreſſion will be impeded.* Here the DICTION, tho' *not low,* is *rather obſcure.* The Words are *unuſual, pedantic,* and *affected.*—But what ſays SHAKSPEARE?—

There is a TIDE *in the affairs of men,*
Which, taken at the flood, leads on to fortune;
Omitted, all the Voyage of their life
Is bound in ſhallows ——

HERE

Part II. HERE the DICTION is *Elegant*, without being *vulgar* or *affected*; the Words, tho' *common*, being taken under a *Metaphor*, are ſo far eſtranged by this *metaphorical uſe*, that they acquire thro' the change a competent dignity, and yet, *without becoming vulgar*, remain intelligible and *clear*.

KNOWING therefore the ſtreſs laid by the antient Critics on THE METAPHOR, and viewing its admirable effects in *the decorating of Diction*, we think it may merit a farther regard.

THERE is not perhaps any *Figure of Speech* ſo pleaſing, as THE METAPHOR. 'Tis at times the Language of *every Individual*, but *above all* is peculiar to *the Man of Genius**. His *Sagacity* diſcerns not

* —τὸ δὲ μέγιστον μεταφορικὸν εἶναι· μόνον γὰρ τοῦτο οὔτε παρ' ἄλλου ἐστὶ λαβεῖν, εὐφυΐας τε σημεῖόν ἐστι· τὸ

not only *common Analogies*, but thoſe others *more remote, which eſcape the Vulgar*, and which, tho' they ſeldom invent, they ſeldom fail to recogniſe, when they hear them from perſons, more ingenious than themſelves. Ch. X.

τὸ γὰρ ἓν μεταφέρειν, τὸ ὅμοιον θεωρεῖν ἐστι—*the greateſt thing of all is to be powerful in Metaphor; for this alone cannot be acquired from another, but is a mark of original Genius: for to metaphorize well, is, to* DISCERN *in* DIFFERENT *objects that which is* SIMILAR. Ariſt. Poet. c. 22. p. 250. *Edit. Sylb.*

Δεῖ δὲ μεταφέρειν—ἀπὸ οἰκείων καὶ μὴ φανερῶν, οἷον καὶ ἐν φιλοσοφίᾳ τὸ ὅμοιον καὶ ἐν πολὺ διέχουσι θεωρεῖν, εὐστόχου—*We ought to metaphorize*, that is, TO DERIVE METAPHORS, *from Terms, which are proper and yet not obvious; ſince even in* PHILOSOPHY *to diſcern* THE SIMILAR *in things widely* DISTANT, *is, the part of one, who* CONJECTURES HAPPILY. Ariſt. Rhetor. L. III. c. 11. p. 137. *Edit. Sylb.*

That METAPHOR is an effort of *Genius*, and *cannot be taught*, is here again aſſerted in the Words of *the firſt* Quotation.—καὶ λαθεῖν ἂν ἔστιν αὐτὴν (ſcil. Μεταφορὰν) παρ' ἄλλου. *Rhetor.* L. III. c. 2. p. 120. *Edit. Sylb.*

Part II. IT has been ingeniouſly obſerved, that the METAPHOR took its riſe from the *Poverty* of Language. Men, not finding upon every occaſion *Words ready made* for their ideas, were compelled to have recourſe to *Words Analogous*, and transfer them from their *original* meaning to the meaning *then* required. But tho' *the Metaphor began* in *Poverty*, it did not *end* there. When *the Analogy was juſt* (and this often happened) there was ſomething *peculiarly pleaſing* in what was both *new*, and yet *familiar*; ſo that *the Metaphor* was then cultivated, not out of *Neceſſity*, but for *Ornament*. 'Tis thus that Cloaths were firſt aſſumed to defend us againſt the Cold, but came afterwards to be worn for Diſtinction, and Decoration.

IT muſt be obſerved, there is a force in the *united* words, NEW and FAMILIAR. What

What is NEW, but *not Familiar*, is often *unintelligible:* what is FAMILIAR, but *not New*, is no better than *Common place*. 'Tis in the union of the two, that *the Obſcure* and the *Vulgar* are happily removed, and 'tis in *this union*, that we view the *character* of *a juſt Metaphor*. Ch. X.

BUT after we have ſo praiſed the METAPHOR, 'tis fit at length we ſhould explain *what it is*, and this we ſhall attempt as well by a Deſcription, as by Examples.

" A METAPHOR is the transferring of " a word from its *uſual Meaning* to an " *Analogous Meaning*, and then the em- " ploying it, *agreeably to ſuch Transfer* *." For example: the uſual meaning of EVENING is *the Concluſion of the Day*. But

* Μεταφορὰ δ' ἔστιν ὀνόματος ἀλλοτρίου ἐπιφορὰ, κ. τ. λ. *Ariſt. Poet.* cap. 21 p. 247. *Edit. Sylb.*

AGE

Part II. AGE too is *a Concluſion*; the Concluſion of *human Life*. Now there being an Analogy in *all Concluſions*, we arrange in order *the two* we have alleged, and ſay, that, *As* EVENING *is to the* DAY, *ſo is* AGE *to* HUMAN LIFE. Hence, by an eaſy permutation, (which furniſhes at once *two Metaphors*) we ſay *alternately*, *that* EVENING *is* THE AGE OF THE DAY; *and that* AGE *is* THE EVENING OF LIFE†.

THERE are other *Metaphors* equally pleaſing, but which we only mention, as their *Analogy* cannot be miſtaken. 'Tis thus that OLD MEN have been called STUBBLE; and THE STAGE or THEATRE, THE MIRROR OF HUMAN LIFE*.

IN

† —ὁμοίως ἔχει ἑσπέρα πρὸς ἡμέραν, καὶ γῆρας πρὸς βίον: ἐρεῖ τοίνυν τὴν ἑσπέραν γῆρας ἡμέρας, καὶ τὸ γῆρας ἑσπέραν βίου. *Ariſtot. Poet.* c. 21. p. 248. *Edit. Syl.*

* The Stagirite having told us what a natural pleaſure we derive from INFORMATION, and having told us that

In Language of this ſort there is a *double* Satisfaction: it is ſtrikingly *clear*; and Ch. X.

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that in the ſubject of WORDS, *Exotic* words want that pleaſure, *from being obſcure*, and *Common* words *from being too well known*, adds immediately — ἡ δὲ Μεταφορὰ ποιεῖ τοῦτο μάλιστα· ὅταν γὰρ εἴπῃ τὸ γῆρας καλαμήν, ἐποίησε μάθησιν καὶ γνῶσιν διὰ τοῦ γένους, ἄμφω γὰρ ἀπηνθηκότα — *But* THE METAPHOR *does this moſt effectually, for when Homer* (in metaphor) *ſaid that* AGE *was* STUBBLE, *he conveyed to us Information and Knowlege thro' a common Genus* (thro' the Genus of Time) *as both old Men, and Stubble, have paſt the Flower of their exiſtence.*

The words in *Homer* are,

Ἀλλ' ἔμπης καλάμην γε σ' οἴομαι εἰσορόωντα
Γινώσκειν— Οδυσσ. Ξ. v. 214. 215.

Sed tamen ſtipulam ſaltem te arbitror intuentem
Cognoſcere—

In which Verſe we cannot help remarking an Elegance of the Poet.

Ulyſſes, for his protection, had been metamorphoſed by *Minerva* into the Figure of an old Man. Yet even then the Hero did not chuſe to looſe his dignity. By his diſcourſe he informs *Eumæus* (who did not know him) that altho' he was *old*, he was ſtill *reſpectable*— *I ima-*

Part I and yet *raiſed*, tho' clear, above the low and *vulgar* Idiom. 'Tis a Praiſe too of ſuch Metaphors, to be *quickly comprehended*. The Similitude and the thing illuſtrated are commonly diſpatched *in a ſingle Word*, and comprehended by an immediate, and inſtantaneous Intuition.

I imagine (ſays he) *that even now you may know* THE STUBBLE *by the look*. As much to ſuggeſt, that, tho' he had compared himſelf to STUBBLE, it was nevertheleſs to that *better ſort*, left after the reaping of the *beſt* Corn.

See the Note upon this Verſe by my learned Friend, the late Mr. *Samuel Clarke*, in his *Greek* Edition of the *Odyſſey*, and *Klotzius* upon *Tyrtæus*, p. 26.

As to *the next Metaphor*, 'tis an Idea not unknown to *Shakſpeare*, who, ſpeaking of *Acting* or *Playing*, ſays with energy,

That its End, both at firſt, and now, was, and is,
TO HOLD AS 'TWERE THE MIRROR UP TO NATURE. Hamlet.

According to *Ariſtotle*, the *Odyſſey of Homer* was elegantly called by *Alcidamas*, — καλὸν ἀνθρωπίνου βίου κατόπτρον — *a beautiful* MIRROR *of Human Life*. Rhet. L. III. c. 3. p. 124. *Edit. Sylb.*

THUS

Ch. X.

THUS a Perſon of wit, being dangerouſly ill, was told by his Friends, two more Phyſicians were called in. *So many!* ſays he—*do they fire then in Platoons?*—

THESE inſtances may aſſiſt us to diſcover, what METAPHORS may be called *the beſt.*

THEY ought not, in an *elegant* and *polite* Stile (the Stile, of which we are ſpeaking) to be derived from Meanings too *ſublime*; for then the *Diction* would be *turgid* and *bombaſt*. Such was the Language of that Poet, who, deſcribing the Footmen's Flambeaux at the end of an Opera, ſung or ſaid,

Now blaz'd A THOUSAND FLAMING SUNS, *and bade*
Grim Night retire——

NOR ought A METAPHOR to be *far-fetched*, for then it becomes an *Enigma*.

Part II. 'Twas thus a Gentleman once puzzled his Country Friend, in telling him by way of Compliment, that *He was become a perfect* CENTAUR. His honeſt Friend knew nothing of *Centaurs*, but being fond of Riding, was hardly ever off his Horſe.

ANOTHER Extreme remains, *the reverſe* of the too *ſublime*, and that is, *the transferring* from Subjects too contemptible. Such was the caſe of that Poet quoted by *Horace*, who, to deſcribe Winter, wrote—

Jupiter hybernas canâ nive CONSPUIT *Alpes* *.

O'er the cold Alps Jove SPITS *his hoary ſnow.*

NOR was that modern Poet more fortunate, whom *Dryden* quotes, and who, trying his Genius upon the ſame ſubject, ſuppoſed Winter—

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* Hor. L. II. Sat. 5.

To

To PERRIWIG *with ſnow the* BALDPATE *Woods.* Ch. X.

WITH the ſame claſs of Wits we may arrange that pleaſant fellow, who ſpeaking of an old Lady, whom he had affronted, gave us in *one* ſhort Sentence no leſs than *three* choice *Metaphors. I perceive* (ſaid he) *her Back is up; —I muſt curry favour—or the Fat will be in the fire.*

NOR can we omit that *the ſame* Word, when *transferred* to *different* Subjects, produces Metaphors very *different*, as to *Propriety*, or *Impropriety*.

'TIS with *Propriety* that we *transfer* the word, To EMBRACE, from *Human* Beings to things purely *Ideal. The Metaphor* appears juſt, when we ſay, *To Embrace a Propoſition*; *To Embrace an Offer*; *To Embrace an Opportunity.* Its Application perhaps was not quite ſo ele-

Part II. gant when the old Steward wrote to his Lord, upon the Subject of his Farm, that "*if he met any* OXEN, *he would not fail* "TO EMBRACE THEM.*"

IF then we are to avoid *the Turgid, the Enigmatic,* and *the Base* or *Ridiculous,* no other *Metaphors* are left, but such as may be described by Negatives; such as are neither turgid, nor enigmatic, nor base and ridiculous.

SUCH is the character of many Metaphors already alleged, among others that of SHAKSPEARE's, where *Tides are trans-*

* The Species of Metaphors, here condemned, are thus enumerated,—εἰσὶ γὰρ καὶ Μεταφοραὶ ἀπρεπεῖς, αἱ μὲν διὰ τὸ γελοῖον—αἱ δὲ διὰ τὸ σεμνὸν ἄγαν καὶ τραγικόν· ἀσαφεῖς δε, ἂν πόρρωθεν, κ. τ. λ.—*For* METAPHORS *are unbecoming, some from being* RIDICULOUS, *and others, from being* TOO SOLEMN *and* TRAGICAL: *there are likewise the* OBSCURE, *if they are fetched from too great a distance.* Arist. Rhet. L. III. c. 3. p. 124. *Edit. Sylb.* See Cic. de Oratore, L. III. p. 155, &c.

ferred

*ferred to ſpeedy and determined Conduct**. Nor does his WOOLSEY with leſs propriety moralize upon his Fall in the following beautiful *Metaphor*, taken from *Vegetable* Nature. Ch. X.

This is the ſtate of Man; to day he PUTS FORTH
THE TENDER LEAVES *of Hope; to-morrow* BLOSSOMS,
And bears his BLUSHING HONOURS THICK *upon him:*
The third day comes A FROST, A KILLING FROST
And—nips his root—

IN *ſuch Metaphors* (beſides their intrinſic elegance) we may ſay the Reader is flattered; I mean flattered by being left to diſcover ſomething *for himſelf.*

THERE is one Obſervation, which will at the ſame time ſhew both *the extent* of this Figure, and *how natural* it is to all Men.

* Sup. p. 185.—Philoſ. Arrangements, p. 307.

Part II. THERE are METAPHORS *ſo obvious*, and of courſe *ſo naturalized*, that ceaſing to be *Metaphors*, they are become (as it were) THE PROPER WORDS. 'Tis after this manner we ſay, *a ſharp* fellow; *a great* Orator; the *the Foot* of a Mountain; *the Eye* of a Needle; *the Bed* of a River; to *ruminate*, to *ponder*, to *edify*, &c. &c.

THESE we by no means reject, and yet *the Metaphors* we require we wiſh to be *ſomething more*, that is, to be formed under the reſpectable conditions, here eſtabliſhed.

WE obſerve too, that a ſingular Uſe may be made of *Metaphors*, either *to exalt*, or *to depretiate*, according to the *ſources*, from which we derive them. In antient Story, *Oreſtes* was by ſome called *the Murtherer of his Mother*; by others, *the Avenger of his Father*. The Reaſons will appear by referring to the Fact. The Poet *Simonides* was offered money to celebrate

lebrate certain Mules, that had won a race. The ſum being pitiful, he ſaid with diſdain, he ſhould not write upon DEMI-ASSES.—A more competent Sum was offered,—he then began, Ch. X.

Hail! DAUGHTERS OF THE GENEROUS HORSE,
That ſkims, like Wind, along the Courſe.*

There are times, when, in order *to exalt*, we may call *Beggars*, *Petitioners*; and *Pick-pockets*, *Collectors*; other times, when in order *to depretiate*, we may call *Petitioners*, *Beggars*; and *Collectors*, *Pick-pockets*.—But enough of this.

WE ſay no more of *Metaphors*, but that 'tis a general Caution with regard to

* For theſe two facts, concerning *Oreſtes*, and *Simonides*, ſee *Ariſt. Rhet.* L. III. c. 2. p. 122. *Edit. Sylb.* The different appellations of *Oreſtes* were, ὁ Μητροφόνης, and ὁ Πατρὸς ἀμύνωρ—*Simonides* called the *Mules* ἡμιόνους at firſt; and then began—

Χαίρετ' ἀελλοπόδων θύγατρες ἵππων—

Part II. every Species, NOT TO MIX THEM, and that more particularly, if taken from ſubjects, which are *Contrary*.

SUCH was the Caſe of that Orator, who once aſſerted in his Oration, that—" *If* " *Cold Water were thrown upon a certain* " *Meaſure, it would kindle a Flame, that* " *would obſcure the Luſtre*, &c. &c."

A word remains upon ENIGMAS and PUNS. It ſhall indeed be ſhort, becauſe, tho' they reſemble the *Metaphor*, it is as Braſs and Copper reſemble Gold.

A PUN ſeldom regards MEANING, being chiefly confined to SOUND.

HORACE gives a ſad ſample of this *ſpurious* Wit, where (as *Dryden* humorouſly tranſlates it) he makes *Perſius* the Buffoon exhort the Patriot *Brutus* to kill Mr. KING, that is, RUPILIUS REX, becauſe *Brutus*,

Brutus, when he ſlew *Cæſar*, had been accuſtomed to KING-KILLING. Ch. X.

Hunc REGEM *occide*; *operum hoc mihi crede tuorum eſt**.

WE have a worſe attempt in *Homer*, where *Ulyſſes* makes *Polypheme* believe his name was ΟΥΤΙΣ, and where the dull *Cyclops*, after he had loſt his Eye, upon being aſked by his Brethren who had done him ſo much miſchief, replies 'twas done by ΟΥΤΙΣ, that is, by NOBODY †.

ENIGMAS are of a more complicated nature, being involved either in *Pun*, or *Metaphor*, or ſometimes in both.

Ἀνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι κολλήσαντα.

I ſaw a man, who, unprovok'd with Ire,
Stuck Braſs upon another's back by Fire ‡.

* Horat. Sat. Lib. I. VII.
† Homer, Odyſſ. I. v. 366—408, &c.
‡ *Ariſt. Rhetor.* L. III. c. 2. p. 121. *Edit. Sylb.*

THIS

Part II. THIS ENIGMA is ingenious, and means the *operation of Cupping*, performed in antient days by a machine of *Braſs*.

IN ſuch Fancies, contrary to the Principles of good *Metaphor*, and good Writing, a *Perplexity* is cauſed, *not by Accident*, but *by Deſign*, and *the Pleaſure* lies in the being able *to reſolve it*.

Aulus Gellius has preſerved A LATIN ENIGMA, which he alſo calls a *Sirpus* or *Sirpos*, a ſtrange thing, far below the *Greek*, and debaſed with all the quibble of a more barbarous age.

Semel minuſne, an bis minus, (non ſat ſcio)
An utrumque eorum (ut quondam audivi dicier)
Jovi ipſi regi noluit concedere?*

THIS, being ſifted, leaves in *Engliſh* the following ſmall quantity of Meaning.

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* *Aul. Gell.* XII. 6.

Was

Was it ONCE MINUS, *or* TWICE MINUS *(I am not enough informed), or was it not rather* THE TWO TAKEN TOGETHER, *(as I have heard it ſaid formerly) that would not give way to Jove himſelf, the ſovereign?* Ch. X.

THE TWO TAKEN TOGETHER, (that is, ONCE MINUS and TWICE MINUS) make, when ſo taken, THRICE MINUS; and THRICE MINUS in Latin is TER MINUS, which, taken as a *ſingle* word, is TERMINUS, *the God of Boundaries.*

HERE the *Riddle*, or *Conceit*, appears. The Pagan Legend ſays, that, when in honour of *Jove* the Capitol was founded, the other Gods conſented to retire, but the God TERMINUS refuſed.

THE Story is elegantly related in the *Faſti* of *Ovid*, III. 667.

Quid

Part II.

Quid nova cum fierent Capitolia? nempe Deorum
Cuncta Jovi ceſſit turba, locumque dedit.
TERMINUS *(ut veteres memorant) conventus in æde*
RESTITIT, *et magno cum Jove templa tenet.*

THE moral of the Fable is juſt and ingenious; *that Boundaries are ſacred, and never ſhould be moved.*

THE Poet himſelf ſubjoins the reaſon with his uſual addreſs.

TERMINE, *poſt illud* Levitas tibi libera non eſt;
Quâ poſitus fueris in ſtatione, MANE.
Nec Tu vicino quicquam concede roganti,
Ne videare hominem *præpoſuiſſe* Jovi.

AND ſo much for the ſubject of *Puns* and *Enigmas*, to which, like other things of

of bad Taſte, *no Age* or *Country* can give a Sanction. Ch. X.

Much ſtill remains upon the ſubject of Diction, but, as much has been ſaid already*, we here conclude.

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* See Chapters II. III. IV.

CHAP.

CHAP. XI.

RANK *or* PRECEDENCE *of the conſtitutive Parts of the Drama — Remarks and Cautions both for judging, and Compoſing.*

THE *four conſtitutive Parts* of *Dramatic Poetry*, which properly belong to *the Poet*†, have appeared to be THE FABLE, THE MANNERS, THE SENTIMENT, and THE DICTION, and ſomething has been ſuggeſted to explain the nature of each.

SHOULD we be aſked, to which we attribute *the firſt* Place, we think it due TO THE FABLE*.

IF

† Sup. p. 144.

* Ἀρχὴ μὲν οὖν, καὶ οἷον ψυχὴ ὁ Μῦθος τῆς Τραγῳδίας — THE FABLE *therefore is* THE PRINCIPLE, *and (as it were)* THE SOUL *of Tragedy*.—And not long before,

IF THE FABLE be an *Action*, having a neceſſary reference to ſome *End*: it is evident that *the Manners* and *the Sentiment* are for the ſake of that *End*; the *End* does not exiſt, for the ſake of the *Manners* and the *Sentiment* *. Ch. XI.

AGAIN, the fineſt *unconnected* Samples either of *Manners* or of *Sentiment* cannot *of themſelves* make a *Drama*, without a *Fable*. But, without either of theſe, *any Fable* will make a *Drama*, and have pre-

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fore, after *the conſtituent Parts of the Drama* have been enumerated, we read—μέγιστον δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύστασις.—*But* THE GREATEST *and the moſt important of all theſe is* THE COMBINING OF THE INCIDENTS, *that is to ſay*, THE FABLE. Ariſt. Poet. cap 6. p. 231. *Edit. Sylb.*

* Οὐκ ἔν ὅπως τὰ ἤθη μιμήσωνται, πράττουσιν, ἀλλὰ τὰ ἤθη συμπεριλαμβάνουσιν διὰ τὰς πράξεις—*The Perſons of the Drama do not act, that they may exhibit Manners, but they include Manners, on account of the Incidents in the Fable.* Ariſt. Poet. c. 6. p. 230. *Edit. Sylb.*

Part II. tenſions, (ſuch as they are) to be called *a Play**.

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* *The Stagirite* often illuſtrates his *Poetic* Ideas from *Painting*, an Art at that time cultivated by the ableſt Artiſts, *Zeuxis*, *Polygnotus*, and others. In the preſent caſe, he compares the DRAMATIC MANNERS to COLOURING; the DRAMATIC FABLE to DRAWING; and ingeniouſly remarks—Ἐι γάρ τις ἐναλείψειε τοῖς καλλίστοις φαρμάκοις χύδην, οὐκ ἂν ὁμοίως εὐφράνειεν, ἢ λευκογραφήσας εἰκόνα—*If any one were to make a* CONFUSED DAUBING *with* THE MOST BEAUTIFUL COLOURS, *he would not give ſo much delight, as if he were* TO SKETCH A FIGURE IN CHALK ALONE. Ariſt. Poet. c. 6. p. 231. *Edit. Sylb.*

—Ἔτι ἐάν τις ἐφεξῆς θῇ ῥήσεις ἠθικὰς, καὶ λέξεις, καὶ διανοίας, εὖ πεποιημένας, οὐ ποιήσει ὃ ἦν τῆς τραγωδίας ἔργον, ἀλλὰ πολὺ μᾶλλον ἡ καταδεεστέροις τούτοις κεχρημένη τραγωδία, ἔχουσα δὲ μῦθον καὶ σύστασιν τραγμάτων—*Were any one to arrange in order the beſt formed* EXPRESSIONS RELATIVE TO CHARACTER, *as well as the beſt* DICTION, *and* SENTIMENTS, *he would not attain, what is the Buſineſs of a Tragedy; but much more would that Tragedy attain it, which, having theſe requiſites in a very inferior degree, had at the ſame time a juſt* FABLE, *and Combination of Incidents.* Ariſt. Poet. c. 6. p. 230. *Edit. Sylb.*

A third

A third *ſuperiority*, is, that the moſt *affecting* and *capital Parts* of every *Drama* ariſe out of its FABLE; by theſe I mean every unexpected DISCOVERY of unknown Perſonages, and every unexpected REVOLUTION * from one condition to another. The *Revolutions* and *Diſcoveries* in the *Oedipus* and the *Fatal Curioſity* have been mentioned already. We add to theſe the ſtriking *Revolution* in the *Samſon Agoniſtes*, where, while every thing appears tending to *Samſon's Releaſe*, a horrible Craſh announces *his Deſtruction*†. Ch. XI.

THESE *Dramatic* Incidents are properly *Tragic* — but there are others of *ſimilar* character, not wanting even to *Comedy*.— To refer to a *modern* Drama — what DISCOVERY more pleaſing than that, where, in *the Drummer of Addiſon*, the worthy

* A REVOLUTION, Περιπέτεια; A DISCOVERY, Αναγνώρισις. See before what is ſaid about theſe two, from p. 147 to 152.

† *Samſ. Agon.* v. 481, and v. 1452 to v. 1507.

Part II. loſt Maſter is *diſcovered* in the ſuppoſed Conjurer? or, to refer ſtill to the ſame Drama, what REVOLUTION more pleaſing, than where, in conſequence of this *Diſcovery*, the Houſe of Diſorder and Mourning changes into a Houſe of Order and Joy? Now theſe *intereſting* Incidents, as well *Comic* as *Tragic*, ariſe neither from *Manners*, nor from *Sentiment*, but purely from THE FABLE.

IT is alſo a plauſible Argument for the *Fable's Superiority*, that, from its ſuperior difficulty, *more Poets* have excelled in *drawing Manners* and *Sentiment*, than there have in the forming of *perfect Fables* *.

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* —οἱ ἐγχειροῦντες ποιεῖν, πρότερον δύνανται τῇ λέξει καὶ ταῖς ἠθικαῖς ἀρετῇ, ἢ τὰ πράγματα συνίστασθαι, οἷον οἱ σχεδὸν πάντες ἤδη δυνάμενοι λέγειν. *Thoſe, who attempt to write Dramatick Poems, are firſt able to be accurate in* THE DICTION *and* THE MANNERS, *before they are able to* COMBINE INCIDENTS [*and form a Fable*] *which was indeed the caſe of almoſt all the firſt Poets.* Ariſt. Poet. c. 6 p. 230. *Edit. Sylb.*

BUT,

BUT, altho' we give a ſuperiority to *the Fable*, yet the other *conſtitutive Parts*, even ſuppoſing *the Fable bad*, have ſtill an important value; ſo important indeed, that thro' them, and them alone, many Dramas have merited Admiration.

AND here next to the *Fable* we arrange the MANNERS. The *Manners*, if well formed, give us *ſamples of Human Nature*, and ſeem in Poetry as much to excel *Sentiment*, as *the Drawing* in Painting to excel *the Colouring*.

THE third Place after *the Manners* belongs to THE SENTIMENT, and that *before the Diction*, however they may be united, it being evident that Men *ſpeak*, becauſe they think; they *ſeldom think*, becauſe they ſpeak.

AFTER this, the fourth and laſt Place falls to THE DICTION.

Part II. HAVING ſettled *the Rank* of theſe ſeveral *Conſtitutive* Parts, a few curſory Remarks remain to be ſuggeſted.

ONE is this—that if *all* theſe Parts are *really* eſſential, *no Drama* can be *abſolutely complete*, which *in any one of them is deficient*.

ANOTHER Remark is, that tho' a Drama be not abſolutely complete in *every* Part, yet *from the excellence of one or two* Parts *it may ſtill merit Praiſe* *. 'Tis

* This is a Caſe expreſsly decided by that able Critic, *Horace*, as to the MANNERS and the SENTIMENT.

—SPECIOSA LOCIS, MORATAQUE RECTE,
FABULA NULLIUS VENERIS, *ſine pondere et arte*,
Valdius oblectat populum, meliuſque moratur,
Quam verſus inopes rerum, nugæque canoræ.
Art. Poet. v. 320, &c.

Which may be thus paraphraſed—
" A FABLE (or Dramatic Story) OF NO BEAUTY,
" *without dignity or contrivance, if it excel in* SENTI-
" MENT,

'Tis thus in Painting, there are Pictures admired for *Colouring*, which fail in the Drawing; and others for *Drawing*, which fail in the Colouring. Ch. XI.

THE next Remark is in fact a Caution; a Caution not to miſtake *one Conſtitutive Part* for *another*, and ſtill, much more, not to miſtake it for *the Whole*. We are never to forget the *eſſential differences* between FABLE, MANNERS, SENTIMENT, and DICTION.

IF, without attending to theſe, we preſume to admire, we act, as if in Painting we admired a *Rembrant* for *Grace*, becauſe we had been told, that he was capital in *Colouring*.

" MENT, *and have its* CHARACTERS *well drawn, will*
" *pleaſe an audience much more than a trifling Piece*
" *barren of Incidents, and only to be admired for the Har-*
" *mony of its Numbers.* See p. 221.

Part II. THIS Caution indeed applies not only to *Arts*, but to *Philoſophy*. For here if men fancy, that a Genius for *Science*, by having excelled *in a ſingle part* of it, is ſuperlative *in all* parts; they inſenſibly make ſuch a Genius their Idol, and their Admiration ſoon degenerates into a ſpecies of Idolatry.

Decipit exemplar, vitiis imitabile— Hor.

'TIS to be hoped that our ſtudies are at preſent more liberal, and that we are rather adding to that Structure, which our forefathers have begun, than tamely leaving it to remain, as if nothing farther were wanting.

OUR Drama among other things is ſurely capable of Improvement. Events from OUR OWN HISTORY (and none can be more intereſting) are at hand to furniſh FABLES, having *all the Dramatic Requi-*

ſites. Indeed ſhould any of them be wanting, INVENTION may provide a Remedy, for here we know Poets have unbounded Privilege *. Ch. XI.

IN the mean time the ſubjects, by being *domeſtic*, would be as intereſting *to Us*, as thoſe of *Ajax* or *Oreſtes* were of old to *the Greeks*. Nor is it a doubt, that our Drama, were it thus rationally cultivated, might be made the School of Virtue even in a diſſipated age.

AND now, having ſhewn ſuch a regard for *Dramatic Poetry*, and recommended ſo many different RULES, *as eſſential to its Perfection:* it may not perhaps be improper *to ſay ſomething in their Defence*, and, when that is finiſhed, to conclude this Part of our Inquiries.

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* Infra, 222.

CHAP. XII.

RULES *defended—do not cramp* GENIUS, *but guide it—flattering Doctrine that* GENIUS *will suffice—fallacious, and why—farther defence of* RULES—NO GENIUS *ever acted without them; nor ever a Time, when* RULES *did not exist—Connection between* RULES *and* GENIUS—*their reciprocal aid—End of* THE SECOND PART—*Preparation for* THE THIRD.

HAVING mentioned RULES, and indeed our whole Theory having been little more than RULES DEVELOPED, we cannot but remark upon a common opinion, which ſeems to have ariſen either from Prejudice, or Miſtake.

" *Do not* RULES, ſay they, *cramp Ge-*
" *nius? Do they not abridge it of certain*
" *Privileges?*"

'Tis

'Tis anſwered, if the obeying of Rules were to induce a Tyranny like this; to defend them would be abſurd, and againſt the liberty of Genius. But the truth is, Rules, ſuppoſing them *good*, like good Government, *take away no Privileges*. They do no more, than ſave Genius from Error, by ſhewing it, that *a Right to err* is *no Privilege at all.* C. XII.

'Tis ſurely no Privilege to violate in Grammar the *Rules* of *Syntax*; in Poetry, thoſe of *Metre*; in Muſic, thoſe of *Harmony*; in Logic, thoſe of *Syllogiſm*; in Painting, thoſe of *Perſpective*; in Dramatic Poetry, thoſe of *probable Imitation.*

If we enlarge on *one* of theſe *Inſtances*, we ſhall illuſtrate the reſt.

The *probable Imitation* juſt now mentioned, like that of every other kind, is, when *the Imitation reſembles the thing imitated*

Part II. *tated in as many circumſtances as poſſible*; ſo that *the more* of thoſe Circumſtances are *combined*, *the more probable* the Reſemblance.

'Tis thus in Imitation by Painting the Reſemblance is more complete, when to the *Out-line* we add *Light and Shade*; and more complete ſtill, when to *Light and Shade* we add *the Colours*.

The real Place of every *Drama* is *a Stage*, that is, a ſpace of a few Fathoms deep, and a few Fathoms broad. Its real Time is *the Time it takes in acting*, *a limited Duration*, ſeldom exceeding *a few hours*.

Now *Imagination*, by the help of *Scenes*, can enlarge *this Stage* into a Dwelling, a Palace, a City, &c. and it is a decent Regard to this, which conſtitutes Probable Place.

Again,

AGAIN, the *uſual Intervals* between the Acts, and even the *Attention paid by the Mind* to an intereſting Story, can enlarge without violence *a few Hours* into *a Day or two*; and 'tis in a decent regard to this, we may perceive the Riſe of PROBABLE TIME*. C. XII.

Now *'tis evident* that THE ABOVE PROBABILITIES, if they belong to the *Fable*, cannot but affect us, becauſe they are both of them Requiſites, which heighten the *Reſemblance*, and becauſe RESEMBLANCE is ſo univerſally an ESSENTIAL to IMITATION.

IF this Doctrine want confirming, we may prove it *by the contrary*, I mean by

* What this implies, we are told in the following paſſage—ὅτι μάλιστα πειρᾶται ὑπο μίαν περιόδου ἡλίε εἶναι, ἢ μικρὸν ἐξαλλάττειν. Tragedy *aims as far as poſſible to come within a ſingle Revolution of the Sun* (that is, A NATURAL DAY) *or but a little to exceed.* Ariſt. Poet. c. 5. p. 229. Edit. Sylb.

a ſup-

Part II. a ſuppoſition of SUCH *Time* and SUCH *Place*, as are both of them *improbable*.

FOR example, as to TIME, we may ſuppoſe a Play, where Lady *Deſmond* in *the firſt Act* ſhall dance at the Court of *Richard the Third*, and be alive *in the laſt Act* during the reign of *James the Firſt**.

AS to PLACE, we may ſuppoſe a Tragedy, where *Moteſuma* ſhall appear at *Mexico* in *the firſt Act*; ſhall be carried to *Madrid* in *the third*; and be brought back again *in the fifth*, to die at *Mexico*.

'TIS true indeed, did ſuch Plays exiſt, and were *their other Dramatic Requiſites*

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* *Ariſtotle* ſpeaking upon the *indefinite duration* of the *Epopee*, which is ſometimes extended to *years*, adds—καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς τραγῳδίαις τὸτο ἐποίουν. —*at firſt* THEY DID THE SAME IN TRAGEDIES, that is, their *Duration*, like that of the *Epopee*, was alike *undefined*, till *a better* taſte made them more correct. *Ariſt. Poet.* c. 5 p. 229 *Edit. Sylb.*

good;

good; theſe *Improbabilities* might be endured, and the Plays be *ſtill* admired. *Fine Manners* and *Sentiment*, we have already ſaid *, may ſupport a wretched *Fable*, as a beautiful Face may make us forget a bad Figure. But *no Authority* for that reaſon can juſtify Abſurdities, or make them *not to be ſo*, by being fortunately aſſociated. C. XII.

NOR is it enough to ſay, that *by this apparent Auſterity many a good Play would have been ſpoilt* †. The Anſwer is obvious—*chuſe another, and a fitter Subject.*

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* See p. 212. in the Note.

† *Ariſtotle* ſpeaking about introducing any thing rrational into the Drama adds—ὥϛε τὸ λέγειν, ὅτι ἀνήρητο ἂν ὁ Μῦθος, γελοῖον· ἐξ ἀρχῆς γὰρ ἃ δεῖ συνίϛασθαι τοιάτης—*that to ſay* (by this reſtriction) *the the Fable would have been deſtroyed, is ridiculous; for they ought not, from the very beginning, to form Fables upon ſuch a Plan.* Ariſt. Poet. c. 24. p. 253. *Edit. Sylb.*

Subjects

Part II. Subjects are *infinite*. Consult the inexhaustible Treasures of HISTORY; or if these fail, the more inexhaustible Fund of INVENTION†. Nay more—if you are distrest, bring *History and Invention* TOGETHER, and let the Richness of the *last* embellish the Poverty of the *former*. *Poets*, tho' bound by the Laws of *Common Sense*, are not bound to the Rigours of *Historical* Fact.

IT must be confest, 'tis a flattering Doctrine, to tell a young Beginner, *that he has nothing more to do, than to trust his own* GENIUS, and *to contemn all* RULES, *as the Tyranny of Pedants*. The painful Toils of *Accuracy* by this expedient are eluded, for GENIUSES (like *Milton's Harps* *) are supposed to be *ever tuned*.

† Sup. p. 214. 215.

* *Par. Lost*, Book III. v. 365, 366.

BUT

C. XII.

BUT the misfortune is, that Genius is ſomething rare, nor can he, who poſſeſſes it, even then, *by neglecting Rules*, produce what is *accurate*. Thoſe on the contrary, who, tho' they *want Genius*, think *Rules* worthy their attention, if they cannot become good *Authors*, may ſtill make tolerable *Critics*; may be able to ſhew the difference between the Creeping and the Simple; the Pert and the Pleaſing; the Turgid and the Sublime; in ſhort, to ſharpen, like the Whet-ſtone, that Genius in others, which Nature in her frugality has not given to themſelves.

INDEED I have never known, during a life of many years, and ſome ſmall attention paid to Letters, and Literary men, that GENIUS *in any Art had been ever crampt by* RULES. On the contrary, I have ſeen *great Geniuſes* miſerably err by *tranſgreſſing* them, and, like vigorous Travellers, who loſe their way, only wander

Part II. wander the wider on account of their own ſtrength.

AND yet 'tis ſomewhat ſingular in *Literary Compoſitions*, and perhaps *more ſo in Poetry* than elſewhere, that many things have been done *in the beſt and pureſt taſte, long before* RULES *were eſtabliſhed*, and *ſyſtematized in form*. This we are certain was true with reſpect to HOMER, SOPHOCLES, EURIPIDES, and other GREEKS. In *modern* times it appears as true of our admired SHAKSPEARE; for who can believe that *Shakſpeare* ſtudied Rules, or was ever verſed in *Critical Syſtems?*

A *ſpecious* Objection then occurs. "*If* "*theſe great Writers were ſo excellent* before "*Rules* were eſtabliſhed, or at leaſt were "known to them, *what had they to di-* "*rect their Genius, when* RULES *(to them* "*at leaſt)* DID NOT EXIST?"

To

C. XII.

To this Queſtion 'tis hoped the Anſwer will not be deemed too hardy, ſhould we aſſert, that THERE NEVER WAS A TIME, WHEN RULES DID NOT EXIST; that they *always* made *a Part* of that IMMUTABLE TRUTH, the natural object of every *penetrating Genius*; and that, if at that *early Greek Period*, Syſtems of *Rules* were not eſtabliſhed, THOSE GREAT and SUBLIME AUTHORS WERE A RULE TO THEMSELVES. They may be ſaid indeed to have excelled, not by *Art*, but by NATURE; yet by a *Nature*, which gave birth to the perfection of ART.

The Caſe is nearly the ſame with reſpect to our SHAKSPEARE. There is hardly any thing we applaud, among his *innumerable beauties, which will not be found ſtrictly conformable to the* RULES *of ſound and antient Criticiſm.*

THAT this is true with reſpect to his CHARACTERS and his SENTIMENT, is

Part II. evident hence, that, in explaining *thefe Rules*, we have ſo often recurred to him for Illuſtrations*.

BESIDES Quotations *already alleged*, we ſubjoin the following as to CHARACTER.

WHEN FALSTAFF and *his ſuite* are ſo *ignominiouſly routed*, and the ſcuffle is by *Falſtaff* ſo *humorouſly exaggerated*; what can be more natural than *ſuch a Narrative* to *ſuch a Character*, diſtinguiſhed for his Humour, and withal for his want of Veracity and Courage†?

THE Sagacity of *common Poets* might not perhaps have ſuggeſted ſo good a Narrative, but it certainly would have ſuggeſted ſomething of the kind, and 'tis in this we view the *Eſſence* of *Dramatic Character*, *which is, when we conjecture what*

* See before, p. 55. 99. 108. 151. 161. 167. 185. 196. 197. 224.

† See Hen. IV. Part 2d.

any

any one WILL *do or ſay, from what he* HAS *done or ſaid* ALREADY *.

IF we paſs from CHARACTERS (that is to ſay MANNERS) *to* SENTIMENT, we have already given Inſtances †, and yet we ſhall ſtill give another.

WHEN *Roſincroſſe* and *Guildernſtern* wait upon *Hamlet*, he offers them a Recorder or Pipe, and deſires them *to play*—they reply, *they cannot*—He repeats his Requeſt—they anſwer, *they have never learnt*—He aſſures them nothing was ſo eaſy—they *ſtill* decline.—'Tis *then* he tells them with diſdain, *There is much Muſic in this little Organ, and yet you cannot make it ſpeak—Do you think I am eaſier to be plaid on, than a Pipe?* Hamlet, Act III.

THIS I call an elegant Sample of SENTIMENT, taken under its *comprehenſive*

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* See before, p. 165, &c. † See before, p. 173, &c.

Part II. Senſe *. But we ſtop not here—We conſider it as a complete inſtance of SOCRATIC REASONING, tho' 'tis probable *the Author* knew nothing, how SOCRATES uſed *to argue*.

To explain—XENOPHON makes SOCRATES reaſon as follows with an ambitious youth, by name *Euthydemus*.

" *'Tis ſtrange (ſays he) that thoſe who* " *deſire to play upon the Harp, or upon the* " *Flute, or to ride the managed Horſe,* " *ſhould not think themſelves worth notice,* " *without having practiſed under the beſt* " *Maſters—while there are thoſe, who aſpire* " *to the governing of a* STATE, *and can* " *think themſelves completely qualified, tho'* " *it be without preparation or labour.*" Xenoph. Mem. IV. c. 2. ſ. 6.

* See before, p. 173. 177.

ARIS-

ARISTOTLE's Illuſtration is ſimilar in his reaſoning againſt *Men*, CHOSEN BY LOT *for Magiſtrates*. *'Tis* (ſays he) *as if Wreſtlers were to be appointed* BY LOT, *and not thoſe* THAT ARE ABLE *to wreſtle: or, as if from among Sailors we were to chuſe a Pilot* BY LOT, *and that the Man* ſo ELECTED *were to navigate, and not the Man* WHO KNEW *the buſineſs*. Rhetor. L. II. c. 20. p. 94. *Edit. Sylb.* C. XII.

Nothing can be more ingenious than this *Mode of Reaſoning*. The Premiſſes are *obvious* and *undeniable*; the Concluſion *cogent* and yet *unexpected*. It is a ſpecies of that Argumentation, called in Dialectic Ἐπαγωγὴ, or INDUCTION.

ARISTOTLE in his *Rhetoric* (as above quoted) calls ſuch Reaſonings τὰ Σωκρατικὰ, THE SOCRATICS; in the beginning of his *Poetics*, he calls them the Σωκρατικοὶ λόγοι, THE SOCRATIC DISCOURSES; and

Part II. HORACE, in his Art of *Poetry*, calls them the SOCRATICÆ CHARTÆ*.

IF TRUTH *be always the ſame*, no wonder *Geniuſes ſhould co-incide*, and that too in *Philoſophy* as well as in *Criticiſm*.

WE venture to add, returning *to* RULES, that if there be any things in *Shakſpeare* OBJECTIONABLE (and who is hardy enough to deny it?) THE VERY OBJECTIONS, as well as THE BEAUTIES, *are to be tried* BY THE SAME RULES, as the ſame Plummet alike ſhews, both what is *out of* the Perpendicular, and *in* it; the ſame Ruler alike proves, both what is *crooked*, and what is *ſtrait*.

WE cannot admit, that *Geniuſes*, tho' *prior to Syſtems*, were *prior alſo to Rules*,

* See a moſt admirable inſtance of this INDUCTION, quoted by CICERO from THE SOCRATIC REASONERS. *Cic. de Invent.* Lib. I. f. 51.

becauſe

becauſe RULES from the beginning *exiſted* C. XII.
in their own Minds, and were a part of that *immutable Truth*, which is eternal and every where*. *Ariſtotle* we know did not form *Homer*, *Sophocles*, and *Euripides*; 'twas *Homer*, *Sophocles*, and *Euripides*, that formed *Ariſtotle*.

AND this ſurely ſhould teach us to pay attention to RULES, in as much as THEY and GENIUS are ſo *reciprocally* connected,

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* The Author thinks it ſuperfluous, *to pancgyrize* TRUTH; yet in favour of SOUND AND RATIONAL RULES (which muſt be *founded in Truth*, or they are good for nothing) he ventures to quote the *Stagirite* himſelf. Ἀληθῆ ἀληθεῖ οὐκ ἐνδέχεται ἐναντίαν εἶναι ἅτε δόξαν, ἅτ' ἀντίφασιν — *It is not poſſible for* A TRUE OPINION, *or* A TRUE CONTRADICTORY PROPOSITION *to be* CONTRARY TO ANOTHER TRUE ONE. *Ariſtot. De Interpret.* c. 19. p. 78. *Edit. Sylb.*

This may be thus illuſtrated. *If it be* TRUE, *that* THE TIME *and* PLACE *of every Drama ſhould be circumſcribed*, THE CONTRARY CANNOT BE TRUE, *that its* TIME *and* PLACE *need not to be circumſcribed.* See p. 125.

Part II. that 'tis GENIUS, which diſcovers *Rules*; and then RULES, which govern *Genius*.

'TIS by this *amicable concurrence*, and by *this alone*, that every Work of Art juſtly merits Admiration, and is rendered as highly perfect, as by human Power it can be made*.

BUT we have now (if ſuch language may be allowed) travelled over a vaſt and mighty Plain; or (as *Virgil* better expreſſes it)—

—*immenſum ſpatio confecimus æquor.*

'TIS not however improbable that ſome intrepid ſpirit may demand again †, *What*

* This is fairly *ſtated*, and *decided* by *Horace*.

NATURA fieret laudabile carmen, an ARTE,
Quæſitum eſt. Ego nec ſtudium ſine divite vena,
Nec rude quid poſſit video ingenium; alterius ſic
Altera poſcit opem res, & CONSPIRAT AMICE.
Art. Poet. v. 408, &c

† Page 10.

avail

avail theſe ſubtleties? — *Without ſo much trouble, I can be full enough pleaſed.* — I KNOW WHAT I LIKE.—We anſwer, *And ſo does the Carrion-crow, that feeds upon a Carcaſe.* The difficulty lies not in knowing WHAT *we like*; but in knowing HOW *to like*, and WHAT IS WORTH LIKING. Till theſe Ends are obtained, we may admire *Durfey* before *Milton*; a ſmoaking Boor of *Hemſkirk*, before an Apoſtle of *Raphael*.

Now as to the knowing, HOW TO LIKE, and then WHAT IS WORTH LIKING, the firſt of theſe, being the Object of *Critical* Diſquiſition, has been attempted to be ſhewn thro' the courſe of *theſe Inquiries*.

As to the ſecond, WHAT IS WORTH OUR LIKING, this is beſt known by ſtudying *the beſt* Authors, beginning from the GREEKS; then paſſing to the LATINS; nor on any account excluding thoſe

Part II. thoſe, who have excelled among the MODERNS.

AND here, if, while we peruſe ſome Author of high rank, we perceive we don't inſtantly reliſh him, let us not be diſheartened—let us even FEIGN *a Reliſh, till we find a Reliſh come.* A *morſel* perhaps pleaſes us — Let us cheriſh it — *Another Morſel,* ſtrikes us — let us cheriſh this alſo. — Let us thus proceed, and ſteadily perſevere, till we find we can reliſh, *not Morſels,* but *Wholes*; and feel that, what began *in* FICTION, terminates *in* REALITY. The Film being in this manner removed, we ſhall diſcover *Beauties,* which we never imagined; and contemn for *Puerilities,* what we once *fooliſhly* admired.

ONE thing however in this proceſs is indiſpenſibly required: we are *on no account* to

to expect that FINE THINGS SHOULD DESCEND TO US; OUR TASTE, if poſſible, MUST BE MADE ASCEND TO THEM. C. XII.

THIS is the Labour, this the Work; there is *Pleaſure* in the Succeſs, and *Praiſe* even in the Attempt.

THIS Speculation applies not to Literature only: it applies to Muſic, to Painting, and, as they are all *congenial*, to all the *liberal* Arts. We ſhould in each of them endeavour to inveſtigate WHAT IS BEST, and there (if I may ſo expreſs myſelf) *there* to fix our abode.

BY only ſeeking and peruſing what is *truly* excellent, and by contemplating always *this* and *this alone*, the Mind inſenſibly becomes *accuſtomed* to it, and finds that *in this alone* it can acquieſce with content. It happens indeed *here*, as in a ſubject far more important, I mean in

Part II. in a *moral* and a *virtuous* Conduct. IF WE CHUSE THE BEST LIFE, USE WILL MAKE IT PLEASANT *.

AND thus having gone thro' the Sketch we promiſed, (for our conciſe manner cannot be called any thing more) we here finiſh THE SECOND PART of theſe Inquiries, and, according to our original Plan, proceed to THE THIRD PART, THE TASTE AND LITERATURE OF THE MIDDLE AGE.

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* Ἥλιε βίου ἄριστον, ἡδὺν δὲ ἀνίδυν ἡ συνήθεια ποιήσει. *Plutarch. Moral.* p. 602. *Edit. Wolfii.*

END OF THE SECOND PART.

PHILOLOGICAL

INQUIRIES.

PART THE THIRD.



PHILOLOGICAL INQUIRIES

IN

THREE PARTS

BY

IAMES HARRIS ESQ.

PART III.

LONDON,

Printed for C. NOURSE, in the Strand.

MDCCLXXXI.

P. III. pened, which was natural; out of *one Empire* it became *two*, diſtinguiſhed by the different names of the WESTERN, and the EASTERN.

THE WESTERN EMPIRE ſoon ſunk. So early as in the *fifth* Century*, ROME, once the Miſtreſs of Nations, beheld herſelf at the feet of a *Gothic* Sovereign. THE EASTERN EMPIRE laſted many Cen-

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* About the year of Chriſt 475, *Auguſtulus* was compelled to abdicate the *Weſtern Empire* by *Odoacer*, King of the *Heruli*. As *Auguſtulus* was the laſt *Roman*, who poſſeſt the Imperial Dignity at *Rome*, and as the Dominion both of *Rome* and *Italy* ſoon after paſt into the hands of *Theodoric the Goth*, it has been juſtly ſaid, that *then* terminated *the Roman Empire in the Weſt*.

During theſe wretched times, ROME had been ſacked not long before by *Alaric*, as it was a ſecond time (about the middle of the ſixth Century) by *Totila*; after which events the *Roman* Name and Authority were ſo far ſunk, that early in the ſeventh Century they ceaſed *to ſpeak Latin*, even in *Rome* itſelf. See Blair's Chronology.

turies

turies longer, and, tho' often impaired by *external* Enemies, and weakened as often by *internal* Factions, yet ſtill it retained traces of its *antient* Splendor, reſembling in the language of *Virgil* ſome fair, but faded flower, Ch. I.

Cui neque fulgor adhuc, necdum ſua forma receſſit. VIRG.

AT length, after various plunges and various eſcapes, it was totally annihilated in the *fifteenth* Century by the victorious arms of *Mahomet the Great* *.

* See the various Hiſtories of the *Turkiſh* Empire. *The unfortunate Greeks*, at this period, when, to reſiſt ſuch an Enemy as the Turks, they ſhould have been firmly combined, were never ſo miſerably diſtracted. An *union with the Church of Rome* was at the time projected. The *Greeks*, who favoured it, imputed their Calamities to their *Not-uniting*; thoſe, who oppoſed it, to their *Uniting*. Between the two Factions all was loſt, and *Conſtantinople* taken in the year 1453.

THE

P. III. THE INTERVAL BETWEEN THE FALL OF THESE TWO EMPIRES (the *Weſtern* or *Latin* in the *fifth* Century, the *Eaſtern* or *Grecian* in the *fifteenth*) making a ſpace of near a thouſand years, *conſtitutes* what we call THE MIDDLE AGE.

DOMINION paſt during this interval into the hands of rude, illiterate men; men, who conquered more by *multitude*, than by *military ſkill*; and who, having little or no taſte either for Sciences or Arts, naturally deſpiſed thoſe things, from which they had reaped no advantage.

THIS was the age of Monkery and Legends; of *Leonine* Verſes*, (that is of *bad Latin put into rhime*;) of *Projects to decide Truth* by Plough-ſhares and Bat-

* See below, Chap. XI.

toons;

toons*; of *Cruſades* to conquer Infidels, and Ch. I.

* This alludes to the two methods of TRIAL, much practiſed in thoſe dark times, the Trial by ORDEAL, and that by DUEL.

Heated Plough-ſhares were often employed in Trials by ORDEAL, and 'tis remarkable that expreſs mention is made of this abſurd method of *Purgation by Fire*, even in the *Antigene of Sophocles*. The Meſſenger there ſays, in order to juſtify himſelf and his Companions—

Ἥμεν δ' ἕτοιμοι κ᾽ μύδρος αἴρειν χεροῖν,
Καὶ πῦρ διέρπειν, κ᾽ θεὸς ὀμνύναι,
Τὸ μήτε δρᾶσαι, μήτε, κ. τ. λ.

Ready we were with both our hands TO LIFT
THE GLOWING MASS; *or ſlowly* CROSS THE FIRE,
And by the Gods to ſwear, we neither did
The Deed, nor knew, &c. Antig. v. 270.

This carries up the Practice to the time of *Eteocles* and *Polynices*, before the *Trojan* War.

Perhaps the Poet, by the incidental mention of ſo ſtrange a Cuſtom, intended to characteriſe the manners of a *ruder* age; an age, widely different from *his own*, which was an Age of Science and Philoſophical Diſquiſition.

P. III. and extirpate Heretics; of Princes *depoſed*,

As to *Trials by* BATTLE, they were either before *the Earl Marſhal*, or *the Judges of Weſtminſter Hall*. If before the Earl Marſhal, they were upon accuſations of Treaſon or other capital Crimes, and the Parties were uſually of high and noble rank. If before the Judges of Weſtminſter Hall, the Cauſe was often of inferior ſort, as well as the Parties litigating.

Hence the Combats differed in their Ends. That before the Earl Marſhal was *Victory*, often attended with *ſlaughter*; that before the Judges was *Victory alone*, with no ſuch conſequence.

The Weapons too differed, as well as the Ends. The Weapons before *the Earl Marſhal* were a long Sword, a ſhort Sword, and a Dagger: that before *the Judges* was a *Battoon* above mentioned, called in barbarous Latin *Druncus*, but in words more intelligible *Fuſtis teres*.

So late as the reign of *Queen Elizabeth* an inſtance occurs of this Trial being inſiſted upon. But that wiſe Princeſs, tho' ſhe permitted the previous forms, I mean that of the Liſts being incloſed, of the Judges taking their ſeats there, of the Champions making their appearance, &c. (*Forms*, which perhaps could not *legally* be prevented) had too much ſenſe to permit ſo fooliſh a deciſion. She compelled the Parties to

poſed, not as *Cræſus* was by *Cyrus*, but Ch. I.

to a compromiſe, by the Plaintiff's taking an equivalent in money for his claim, and making in conſequence a voluntary default.

Wyvil, Biſhop of Saliſbury, in the reign of *Edward the Third*, recurred to *Trial by* BATTLE in a diſpute with the Earl of Saliſbury, and ordered public Prayers thro' his Dioceſe for the ſucceſs of his Champion, till the matter, by the King's authority, was compromiſed.

But notwithſtanding this Biſhop's Conduct, 'twas A PRACTICE which THE CHURCH *diſapproved*, and wiſely, as well as humanely endeavoured to prevent. TRUCULENTUM MOREM *in omni ævo acriter infectarunt* THEOLOGI, *præ aliis Agobardus, et plurimo Canone* IPSA ECCLESSIA. See *Spelman*, under the words *Campus*, *Campſius*, and *Campio*.

I muſt not omit that there is a complete Hiſtory of ſuch a *Duel*, recorded by *Walſingham*, in the reign of *Richard the Second*, between *Aneſlee*, a Knight, and *Karryngton* an Eſquire. *Karryngton* was accuſed by the other of Treaſon, for ſelling a Caſtle to the *French*, and, being defeated in the Combat, died the next day raving mad. *Walſingham*'s Narrative is curious and exact, but their Weapons differed from thoſe above mentioned, for they firſt fought with *Lances*, then with *Swords*, and laſtly with *Daggers*. *Walſing. Hiſtor.* p. 237.

P. III. by one, who had no Armies, and who did not even wear a ſword *.

DIFFERENT Portions of this *Age* have been diſtinguiſhed by different deſcriptions; ſuch as *Sæculum Monotheleticum*, *Sæculum Eiconoclaſticum*, *Sæculum Obſcurum*, *Sæculum Ferreum*, *Sæculum Hildibrandi-*

---

* Such was Pope *Innocent the third*, who, beſides his Cruſades to extirpate Heretics by Armies *not his own*, excommunicated *Philip*, King of France; *Alphonſo*, King of Leon; *Raimond*, Earl of Toulouſe; and *John*, King of England.

Nor is this wonderful, when we view *in his own Language* the Opinion he had of his own Station and Authority.

I am placed (ſays he) IN THE MIDDLE, *between* GOD *and* MAN, ON THIS SIDE *God*, *but* BEYOND *Man*; *nay I am greater than* MAN, *as I can judge of all Men, but can be judged by no one. Sum enim inter* DEUM *et* HOMINEM MEDIUS *conſtitutus, citra Deum ſed ultra Hominem; imò major Homine, qui de omnibus judicem, a nemine vero judicari poſſim.* Innocen. III. *Serm.* 2. *in Hiſtoriâ Tranſubſtantionis Joannis Coſin. Epiſcop. Dunelm. Lond.* 1675. See alſo *all the Church Hiſtories of this Period.*

num,

num, &c. ſtrange names it muſt be confeſt, ſome more obvious, others leſs ſo, yet none tending to furniſh us with any high, or promiſing Ideas*. Ch. I.

AND yet we muſt aknowledge for the honour of *Humanity*, and of its GREAT and DIVINE AUTHOR, who *never* forſakes it, that ſome ſparks of *Intellect* were *at all times* viſible, thro' the whole of this dark and dreary Period. 'Tis *here* we muſt look for the TASTE and LITERATURE OF THE TIMES.

THE few, who were *enlightened*, when Arts and Sciences were thus *obſcured*, may be ſaid to have *happily maintained the Continuity of Knowlege*; to have been (if I may uſe the expreſſion) like the *Twilight* of a

* Thoſe, who would be farther informed concerning theſe *Sæcula*, may, among other authors, conſult two very learned ones, CAVE in his *Hiſtoria Literaria*, and MOSHEIM in his *Eccleſiaſtical Hiſtory*.

P. III. Summer's Night; that auſpicious Gleam between the ſetting and the riſing Sun, which, tho' it cannot retain the Luſtre of the Day, helps at leaſt to ſave us from the *Totality* of Darkneſs.

A curſory Diſquiſition, illuſtrated by a few ſelect Inſtances, will conſtitute the Subject of the preſent Eſſay; and theſe Inſtances we ſhall bring from among THREE CLASSES OF MEN, who had each a large ſhare in the tranſactions of thoſe times; from THE BYZANTINE GREEKS, from THE ARABIANS or SARACENS, and from *the Inhabitants of Weſtern Europe*, at that time called THE LATINS. We ſhall give Precedence, as we think they merit it, to the GREEKS OF CONSTANTINOPLE, altho' it is not always eaſy to preſerve an *exact* Chronology, becauſe in each of theſe three Claſſes many eminent men were contemporary.

CHAP.

CHAP. II.

Concerning the firſt Claſs, THE BYZANTINE GREEKS — SIMPLICIUS — AMMONIUS — PHILOPONUS — *Fate of the fine Library at Alexandria.*

Ch. II.

SIMPLICIUS and AMMONIUS were *Greek* Authors, who flouriſhed at ATHENS during the ſixth Century; for *Athens*, long after her Trophies at *Marathon*, long after her *political Sovereignty* was no more, ſtill maintained her Empire in *Philoſophy* and the *fine Arts**.

Philoſophy indeed, when theſe Authors wrote, was ſinking apace. The *Stoic Syſtem*, and even the *Stoic Writings* were the greater part of them loſt†. Other

* See below, Chap. III.

† See *Philoſoph. Arrangements*, p. 253.

P. III. Sects had ſhared the ſame fate. None ſubſiſted but *the Platonic*, and *the Peripatetic*; which, being both derived from a common ſource (that is to ſay, *the Pythagorean*) were at this period *blended*, and commonly cultivated by the *ſame* Perſons.

SIMPLICIUS and AMMONIUS, being bred in this School, and well initiated in its Principles, found no reaſon, from their education, to make Syſtems *for themſelves*; a practice, referable *ſometimes* to real Genius, but *more often* to not knowing, *what others have invented before*.

CONSCIOUS therefore they could not excel their great Predeceſſors, they thought, like many others, that the *Commenting* of their Works was doing mankind the moſt eſſential Service.

'TWAS this, which gave riſe, long before *their* time, to that Tribe of COMMENTATORS,

MENTATORS, who, in the perſon of *Andronicus the Rhodian*, began under *Auguſtus*, and who continued, for ages after, in an orderly ſucceſſion. Ch. II.

SIMPLICIUS wrote a variety of Comments upon different parts of *Ariſtotle*, but his *Comment upon the Phyſics* is peculiarly valuable, as it is filled with quotations from *Anaxagoras*, *Democritus*, *Parmenides*, and *other* Philoſophers, who flouriſhed ſo early, as before the time of *Ariſtotle*, and whoſe fragments many of them are not to be found elſe-where.

As this *Compilation* muſt have been the reſult of *extenſive Reading*, we may juſtly diſtinguiſh him by the title of a *learned* Commentator*.

* For a fuller and more accurate account of SIMPLICIUS ſee *Fabricii Biblioth. Græc.* Tom. VIII. p. 620, &c.

AMMONIUS

P. III. AMMONIUS wrote *Comments* on the firſt and ſecond Tracts of *Ariſtotle's Logic*, as likewiſe upon *the Introductory Diſcourſe* of the Philoſopher *Porphyry*. His *manner* of writing is orderly; his ſtile *clear* and *copious*; copious in its better ſenſe, by leaving nothing unexplained, not copious by perplexing us with tireſome Tautology.

To thoſe, who wiſh for a taſte of this Literature, I know no Author, who better merits peruſal. THE PREFACE to his *Comment on Porphyry* is a curious account of *Philoſophy* under its many and different *Definitions*, every one of which he explaines with perſpicuity, and preciſion. THE PREFACE to his *Comment on the Predicaments* gives us an ingenius *Plan of Critical Scrutiny*; in other words furniſhes us with *a ſuite of leading Queries*, by which, before we read a Book, we may learn *what it is*, and judge, when

when analyzed, if it be a *legitimate* Com- Ch. II.
poſition*.

WHEN things change by uninterrupted *Continuity*, as (to uſe an idea already ſuggeſted) the ſplendor of the Day to the darkneſs of the Night, 'tis hard to decide preciſely, where the one concludes, and the other commences. By parity of reaſoning 'tis difficult to determine, *to what age* we ſhall *adjudge* the two Philoſophers juſt mentioned; whether to the Commencement of a *baſer* age, or, rather (if we regard their merit) to the Concluſion of a *purer*. If we arrange them with the Concluſion, 'tis, as *Brutus* and *Caſſius* were called *the laſt of the Romans*†.

WE can have leſs doubt about the diſciple of *Ammonius*, JOHN THE GRAM-

* See *Fabr. Biblioth. Græc.* T. IV. p. 161.

† See *Tacit. Annal.* IV. 34.

MARIAN,

P. III. MARIAN, called PHILOPONUS from his love of labour. 'Twas his misfortune to live during the time of *Mahomet*, and to ſee *Alexandria* taken by the Arms of one of his immediate Succeſſors. What paſt there on this occaſion with regard to *the Library*, tho' recorded in modern Books, is too curious to be omitted here. I tranſlate it from the accurate verſion of *Abulpharagius's Hiſtory*, made by that able Orientaliſt, *Pococke*.

" WHEN *Alexandria* was taken by the " *Mahometans*, AMRUS, their Commander, " found there PHILOPONUS, whoſe con- " verſation highly pleaſed him, as *Amrus* " was a lover of Letters, and *Philoponus* " a learned Man. On a certain day *Phi-* " *loponus* ſaid to him: *You have viſited* " *all the Repoſitories or Public Warehouſes* " *in Alexandria, and you have ſealed up* " *things of every ſort, that are found* " *there. As to thoſe things, that may be* " *uſeful*

" *uſeful to you, I preſume to ſay nothing*; Ch. II.
" *but as to things of no ſervice to* YOU,
" *ſome of them perhaps may be more ſuitable*
" *to* ME. *Amrus* ſaid to him: *And what*
" *is it you want? The Philoſophical Books*
" (replied he) *preſerved in the Royal Li-*
" *braries. This*, ſays *Amrus, is a requeſt,*
" *upon which I cannot decide. You deſire*
" *a thing, where I can iſſue no orders,*
" *till I have leave from Omar, the Com-*
" *mander of the Faithful.* Letters were
" accordingly written to *Omar*, inform-
" ing him of what *Philoponus* had ſaid,
" and an Anſwer was returned by OMAR
" to the following purport.—" *As to the*
" *Books, of which you have made mention,*
" *if there be contained in them, what ac-*
" *cords with the Book of God* (meaning
" THE ALCORAN) *there is without them,*
" *in the Book of God, all that is ſufficient.*
" *But if there be any thing in them re-*
" *pugnant to that Book, we in no reſpect*
" *want them. Order them therefore to be*

" *all*

P. III. " *all deſtroyed. Amrus* upon this ordered " them to be diſperſed thro' the Baths of " *Alexandria*, and to be there burnt in " making the Baths warm. After this " manner, in the ſpace of ſix months, " they were all conſumed."

THE Hiſtorian, having related the Story, adds from his own feelings, HEAR WHAT WAS DONE, AND WONDER*.

THUS ended this noble Library; and thus began, if it did not begin ſooner, *the Age of Barbarity and Ignorance.*

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* Vid. *Abulpharagii Dynaſtiar.* p. 114. *Oxon.* 1663.

The Reader will *here* obſerve, that in the many Quotations, which we ſhall hereafter make from *Abulpharagius*, we ſhall *always* quote from the ſame Edition; that is, from the *Latin Verſion* of the learned *Pocock*, ſubjoined to the *original Arabic.*

CHAP.

CHAP. III.

Digreſſion to a ſhort Hiſtorical Account of ATHENS, *from the time of her* Perſian *Triumphs, to that of her becoming ſubject to the* Turks—*Sketch, during this long interval, of her Political and Literary State; of her Philoſophers; of her Gymnaſia; of her good and bad Fortune,* &c. &c.—*Manners of the preſent Inhabitants—Olives and Honey.*

HAVING mentioned ATHENS, I hope that celebrated City will juſtify a Digreſſion, and the more ſo, as that Digreſſion will terminate in Events, which belong to *the very Age*, of which we are now writing. But 'tis expedient to deduce matters from a much earlier period. Ch. III.

WHEN the *Athenians* had delivered themſelves from the tyranny of PISISTRATUS, and after this had defeated the vaſt Efforts

P. III. Efforts of the *Perſians*, and that againſt two ſucceſſive Invaders, DARIUS and XERXES, they may be conſidered as at the ſummit of their *national* Glory. For more than half a century afterwards they maintained, without controul, *the Sovereignty of Greece**.

As their *Taſte* was naturally good, *Arts* of every kind ſoon roſe among them, and flouriſhed. Valour had given them Reputation; Reputation gave them an Aſcendant; and that Aſcendant produced a Security, which left their minds at eaſe, and gave them leiſure to cultivate every thing liberal, or elegant†.

'TWAS

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* For theſe *Hiſtorical Facts* conſult the *antient* and *modern Authors* of *Grecian Hiſtory*.

† 'Twas in a ſimilar period of *Triumph*, after a formidable Adverſary had been cruſhed, that *the Romans* began to cultivate a more refined and poliſhed Literature.

——*poſt*

'Twas then that PERICLES adorned the City with Temples, Theatres, and other beautiful public Buildings. PHIDIAS, the great Sculptor, was employed as his Architect, who, when he had erected Edifices, adorned them himself, and added *Statues* and Basso-relievo's, the admiration of every beholder *. 'Twas then that POLYGNOTUS and MYRO painted; that SOPHOCLES and EURIPIDES wrote; and not long after, that they saw *the divine* SOCRATES. Ch. III.

HUMAN affairs are by nature prone to change, and states as well as individuals

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—— *post Punica bella* QUIETUS, *querere cœpit,*
Quid Sophocles, et Thespis, et Æschylus utile ferrent.
Horat. Ep. II. L. II. v. 162.

See the Note from a Greek MS. subjoined to the third Edition of my First Volume, p. 361, where the Progress of Arts and Sciences, from their Dawn to their Meridian, is elegantly and philosophically exhibited.

* See *Plutarch*'s Life of *Pericles*, p. 350, 351, 352, 353, 354. in the Quarto *Greek* Edition of *Bryan*, Vol. I. and *Stuart's Antiquities of Athens*.

P. III. are born to decay. Jealouſy and Ambition inſenſibly fomented wars, and Succeſs in theſe wars, as in others, was often *various*. The *military* ſtrength of the ATHENIANS was firſt impaired by the LACEDÆMONIANS; after that, it was again humiliated, under EPAMINONDAS, by the *Thebans*; and laſt of all it was wholly cruſhed by *the Macedonian*, PHILIP*.

BUT tho' their *political* Sovereignty was loſt, yet, happily for Mankind, their *Love* of LITERATURE and ARTS did not ſink along with it.

JUST at the cloſe of their *Golden Days of Empire* flouriſhed XENOPHON and PLATO, the diſciples of SOCRATES, and from *Plato* deſcended that Race of Philoſophers, called *the old Academy* †.

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* See, as before, the ſeveral Hiſtories of *Greece*.

† See *Cic. de Fin.* L. V. and *Academ.* L. I. ſ. 5. p. 21. *Edit. Daviſii.*

ARIS-

ARISTOTLE, who was *Plato*'s diſciple, Ch. III.
may be ſaid, not to have invented *a new* Philoſophy, but rather to have tempered the ſublime, and rapturous myſteries of his maſter with Method, *Order*, and a ſtricter Mode of reaſoning *.

ZENO, who was himſelf alſo educated in the principles of *Platoniſm*, only differed from *Plato* in the *comparative* Eſtimate of things, allowing nothing to be *intrinſically good but* VIRTUE, nothing *intrinſically bad but* VICE, and conſidering all other things to be *in themſelves indifferent* †.

He too and *Ariſtotle* accurately cultivated *Logic*, but in *different* ways; for

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* See *Hermes*, p. 421.

† See *Cicer. de Fin.* L. III. ſ. 7. 8. 16. — the beginning of the *Enchiridion of Epictetus*, Τῶν ὄντων τὰ μὲν ἐφ' ἡμῖν, κ. τ. λ. *Diogen. Laert. in vitâ Zenon.* L. VII. ſ. 102.

P. III. *Ariſtotle* chiefly dwelt upon the *ſimple* Syllogiſm; *Zeno* upon that which is derived out of it, the *Compound* or *Hypothetic*. Both too, as well as other Philoſophers, cultivated *Rhetoric* along with *Logic*; holding a knowlege in *both* to be requiſite for thoſe, who think of addreſſing mankind with all the efficacy of *Perſuaſion*. ZENO elegantly illuſtrated the force of theſe *two* powers by a Simile, taken from the Hand: the *cloſe* power of *Logic* he compared to the *Fiſt*, or *Hand compreſt*; the *diffuſe* power of *Logic*, to the *Palm*, or *Hand open* *.

I ſhall

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* ZENO *quidem ille, a quo diſciplina Stoicorum eſt*, MANU *demonſtrare ſolebat, quid inter has artes* [Dialecticam ſcil. et Eloquentiam] *intereſſet. Nam, cum compreſſerat digitos*, PUGNUM *quæ fecerat*, DIALECTICAM *aiebat ejuſmodi eſſe: cum autem diduxerat, et manum dilataverat*, PALMÆ *illius ſimilem* ELOQUENTIAM *eſſe* dicebat. *Cicer. Orator.* ſ. 113.

Both *Peripatetics* and *Stoics* wrote Tracts of *Rhetoric* as well as *Logic*. The RHETORIC of *Ariſtotle* is perhaps

I ſhall mention but *two* Sects more, *the New Academy*, and *the Epicurean*. Ch. III.

THE *New Academy*, ſo called from *the Old Academy*, (the name given to the School of *Plato*) was founded by ARCESILAS, and ably maintained by CARNEADES. From a miſtaken imitation of the great parent of *Philoſophy*, *Socrates*, (particularly as he appears in the Dialogues of *Plato*) becauſe *Socrates* doubted *ſome* things, therefore *Arceſilas* and *Carneades* doubted *all**.

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haps one of the moſt valuable Remains of Antiquity, and deſervedly worth ſtudying, be it for *Speculation* or *Practice*.

As for the Rhetoric of the *Stoics*, there is extant, among the *Latin* Rhetoricians, publiſhed in a thin *Quarto* by *Plantin* at *Paris*, an. 1599, a Tract by *Sulpitius Victor*, called *Inſtitutiones Oratoriæ*, wherein he has this Expreſſion at the beginning—ZENONIS *præcepta maximè perſecutus*. See p. 240—alſo p. 247, 264, of the ſaid Treatiſe.

* Vid. Cic. Academ. L. I. ſ. 13. p. 48. Edit. Dav. *Itaque Arceſilas negabat eſſe quicquam*, &c.

P. III. EPICURUS drew from another ſource; DEMOCRITUS had taught him *Atoms* and *a Void:* by the *fortuitous concourſe of Atoms* he fancied he could *form a World*, while by a *feigned* Veneration he complimented away his GODS, and totally denied their *Providential Care*, leſt the *Trouble* of it ſhould impair their *uninterrupted* State of Bliſs. VIRTUE he recommended, tho' *not* for the ſake of *Virtue*, but *Pleaſure*; PLEASURE, according to him, being *our chief* and *ſovereign Good*. It muſt be confeſt however, that, tho' his Principles were *erroneous* and even *bad*, never was a Man more *temperate* and *humane*; never was a Man more beloved by his Friends, or more cordially attached to them in affectionate eſteem *.

* See *Diogen. Laert.* L. X. ſ. 9, &c. where an ample Detail is given of *Epicurus*, his Friends, his laſt Will, and his Death, all tending to eſtabliſh his *Amiable* Character, however *erroneous* and *blameable* his Doctrines.

WE

We have already mentioned the alliance between *Philoſophy* and *Rhetoric*. This cannot be thought wonderful, if *Rhetoric* be the Art, by which men are *perſuaded*, and if *Men* cannot be perſuaded, without a knowlege of *Human Nature*: for what, but Philosophy, can procure us *this knowlege?*

'Twas for this reaſon the ableſt *Greek Philoſophers* not only taught (as we hinted before) but wrote alſo Treatiſes upon *Rhetoric*. They had a farther inducement, and that was the *intrinſic beauty of their Language*, as it was then ſpoken among the learned and polite. They would have been aſhamed to have delivered *Philoſophy*, as it has been too often delivered ſince, in Compoſitions as clumſy, as the common Dialect of the mere Vulgar.

The ſame *Love of Elegance*, which made them attend to their Stile, made

P. III. them attend even to the PLACES, where their Philoſophy was taught.

Plato delivered his Lectures in a Place ſhaded with Groves, on the Banks of the River *Iliſſus*; and which, as it once belonged to a perſon called *Academus*, was called, after his name, THE ACADEMY*. *Ariſtotle* choſe another ſpot of a *ſimilar* character, where there were *Trees* and *Shade*; a ſpot called THE LYCÆUM†. *Zeno* taught in a PORTICO or COLONADE, diſtinguiſhed from other buildings of that ſort (of which *the Athenians* had many) by the name of the VARIEGATED PORTICO, the Walls being decorated with *various Paintings of Polygnotus* and *Myro*, two capital Maſters of that tranſcendent

* Vid. *Diog. Laert.* Lib. III. ſ. 7. *Potter's Arch. Græc.* Vol. I. p. 40.

† See *Potter's Arch. Græc.* Vol I. p. 40.

Period.

Period*. *Epicurus* addreſſed his hearers in thoſe well known *Gardens*, called, after Ch. III.

* Of theſe two Artiſts it appears that *Myro* was *paid*, and that *Polygnotus* painted *gratis*, for which generoſity he had the teſtimony of public Honours. *Plin. N. Hiſt.* L. XXXV. cap. 9. ſect. 35.

We learn from Hiſtory that the Pictures, which adorned this *Portico*, were four; two on *the back part* of it (open to the Colonnade) and a Picture at each end, upon *the right* and *left*.

We learn alſo the Subjects: on one of the ſides a Picture of the *Athenian* and *Lacedæmonian* Armies at *Oenoe* (an *Argive* City) facing each other, and ready to engage: on the back Ground, or middle part of the Portico, the Battle between the *Athenians under Theſeus*, and *the Amazons:* next to that, on the ſame middle, the *Grecian Chiefs*, after the taking of *Troy*, deliberating upon the Violence offered by *Ajax* to *Caſſandra*, *Ajax* himſelf being preſent, together with *Caſſandra* and other Captive *Trojan* women: laſtly, on the other ſide of the Portico oppoſite to the firſt, the triumphant Victory at Marathon, the Barbarians puſhed into the Moraſs, or demoliſhed, while they endeavoured to eſcape to their ſhips; Miltiades and the Greek Leaders being to be known by their Portraits.

As

P. III. after his own name, THE GARDENS OF EPICURUS.

Some of theſe *Places* gave names to the *Doctrines*, which were taught there. *Plato*'s PHILOSOPHY took its name of ACADEMIC from *the Academy* †; that of *Zeno* was called THE STOIC, from a *Greek* word, ſignifying *a Portico* ‡.

As the Portico was large, and the Pictures were only four, theſe we may ſuppoſe muſt have been large likwiſe, for 'tis probable they occupied the whole ſpace. *Vid. Pauſan. Attic.* Lib. I. c. 15. p. 36. *Edit. Lipſ.* 1696.

From the painting of this *Portico* to the time of *Honorius*, when it was defaced, ſtript, and its pictures deſtroyed*, was an interval of about eight hundred years..

It may merit Inquiry among the curious, *upon what ſort of Surface*, and *with what ſort of Colours*, Pictures were painted, *that could indure ſo long.*

† See the Note, next after the following.

‡ Στοὰ, Στωϊκοί.

* *Syneſ. Epiſt.* 135.

THE

Ch. III.

THE Syſtem indeed of *Ariſtotle* was not denominated from the Place, but was called PERIPATETIC, from the manner in which he taught; *from his walking about*, at the time, *when he diſſerted**. The Term, EPICUREAN PHILOSOPHY, needs no Explanation.

OPEN Air, Shade, Water, and pleaſant Walks ſeem above all things to favour that *Exerciſe*, the beſt ſuited to *Contemplation*, I mean *gentle walking without inducing fatigue*. The many agreeable Walks in and about OXFORD may teach my own Countrymen the truth of this aſſertion, and beſt explain how *Horace* lived, while a ſtudent at ATHENS, employed (as he tells us)

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* *Qui erant cum Ariſtotele*, PERIPATETICI *dicti ſunt, quia diſputabant* INAMBULANTES *in Lyceo*; *illi autem, qui Platonis inſtituto in* ACADEMIA, *quod eſt alterum gymnaſium, cœtus erant et ſermones habere ſoliti,* E LOCI VOCABULO NOMEN *habuerunt.* Cic. Academ. L. I. c. 4. p. 21, *Edit. Daviſ.*

—*inter*

P. III. —*inter* SILVAS ACADEMI *quærere verum.*

THESE *Places of Public Inſtitution* were called among the *Greeks* by the name of GYMNASIA, in which, whatever that word might have originally meant, were taught all thoſe *Exerciſes*, and all thoſe *Arts*, which tended to cultivate not only THE BODY, but THE MIND. As *Man* was a Being conſiſting of *both*, the *Greeks* could not conſider that Education as complete, in which *both* were not regarded, and *both* properly formed. Hence their *Gymnaſia*, with reference to this *double* End, were adorned with *two Statues*, thoſe of MERCURY and of HERCULES, the *corporeal* Accompliſhments being patronized (as they ſuppoſed) by *the God of Strength*, the *mental* Accompliſhments by the *God of Ingenuity* *.

* Vid. *Athen. Deipnoſ.* L. XIII. p. 561. Edit. Lugduni, 1657, Fol. Sometimes the *two* Gods were made into *one* Statue. Such compound Statues were called Ἑρμαθήναι. See *Cic. ad Atticum*, L. I. Epiſt. X.

'TIS

'Tis to be feared, that many Places, *now called Academies*, ſcarce deſerve the name upon this *extenſive* Plan, if the Profeſſors teach no more, than how to dance, fence, and ride upon horſes. Ch. III.

'Twas for the Cultivation of *every liberal Accompliſhment* that Athens was celebrated (as we have ſaid) during many Centuries, long after her *Political* influence was loſt, and at an end.

When Alexander the Great died, *many Tyrants*, like many *Hydras*, immediately ſprung up. Athens then, tho' ſhe ſtill maintained the form of her *antient* Government, was perpetually checked and humiliated by their inſolence. Antipater deſtroyed her *Orators*, and ſhe was *ſacked* by Demetrius*. At length

* See the Writers (antient and modern) of *Grecian* Hiſtory.

ſhe

P. III. ſhe became ſubject to the all-powerful ROMANS, and found the cruel SYLLA her ſevereſt Enemy.

HIS Face (which perhaps indicated his Manners) was of a purple red, intermixed with white. This circumſtance could not eſcape *the witty Athenians:* they deſcribed him in a verſe, and ridiculouſly ſaid,

SYLLA's *face is a Mulberry, ſprinkled with meal*.*

THE Devaſtations and Carnage, which he cauſed ſoon after, gave them too much reaſon to repent their *Sarcaſm.*

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* The original Verſe is a Trochaïc.

Συκάμινον ἐσθ' ὁ Σύλλας, ἀλφίτῳ πεπασμένον.

Plutarch. in vit. Syllæ, T. III. p. 44. *Ed. Bryan*, Quarto.

For his devaſtations of the Groves in the *Academy* and *Lyceum*, his demolition of their fine Buildings, and above all, his cruel maſſacre of the Inhabitants, when he took the City, ſee pages 61, 63, 64, 65 of the ſame Work, in the ſame Edition.

THE

Ch. III.

THE civil War between CÆSAR and POMPEY ſoon followed, and their *natural Love of Liberty* made them ſide with *Pompey*. Here again they were unfortunate, for *Cæſar* conquered. But CÆSAR did not treat them like *Sylla*. With that Clemency, which made ſo amiable a part of his character, he diſmiſſed them by a fine alluſion to their illuſtrious Anceſtors, ſaying, *that he ſpared the Living for the ſake of the Dead**.

ANOTHER ſtorm followed ſoon after this, the wars of BRUTUS and CASSIUS with AUGUSTUS and ANTONY. Their Partiality for *Liberty* did not here forſake them: they took part in the conteſt with the two *patriot Romans*, and erected their Statues near their own antient Deliverers, *Harmodius* and *Ariſtogiton*, who had ſlain

* Vid. *Meurſium de Fortunâ Athenarum, in Gronov. Theſaur. Antiquitat. Græcar.* T. V. p. 1745, 1746.

Hip-

P. III. *Hipparchus.* But they were ſtill unhappy, for their Enemies triumphed.

THEY made their peace however with AUGUSTUS, and having met afterwards with different treatment under different Emperors, ſometimes favourable, ſometimes harſh, and never more ſevere than under VESPASIAN, their Oppreſſions were at length relieved by the virtuous NERVA and TRAJAN*.

MANKIND during the interval, which began from NERVA, and which extended to the death of that beſt of Emperors, MARCUS ANTONINUS, felt a reſpite from thoſe evils, which they had ſo ſeverely felt before, and which they felt ſo ſeverely revived under COMMODUS, and his wretched ſucceſſors.

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* See the ſame Tract, in the ſame Volume of Gronovius's Collection, 1746, 1747.

ATHENS,

ATHENS, during the above golden pe- Ch. III.
riod, enjoyed more than all others the general felicity, for ſhe found in ADRIAN ſo generous a *Benefactor*, that her citizens could hardly help eſteeming him a *ſecond Founder*. He reſtored their old Privileges; gave them new; repaired their antient Buildings, and added others of his own. MARCUS ANTONINUS, altho' he did not do ſo much, ſtill continued to ſhew them his benevolent attention*.

IF from this period we turn our eyes back, we ſhall find, for Centuries before, that ATHENS was the *place of Education*, not only for *Greeks*, but for *Romans*. 'Twas hither, that HORACE was ſent by his father; 'twas here that CICERO put his ſon MARCUS under CRATIPPUS, one

* See the ſame Author, in the ſame Volume, p. 148. 1749.

P. III. of the ableſt Philoſophers then belonging to that City*.

The Sects of Philoſophers, which we have already deſcribed, were ſtill exiſting, when St. PAUL came thither. We cannot enough admire the ſuperior Eloquence of that Apoſtle, in his manner of addreſſing ſo intelligent an Audience. We cannot enough admire the ſublimity of his Exordium; the propriety of his mentioning *an Altar*, which he had found there; and his Quotation from ARATUS, one of their well-known Poets†.

NOR was *Athens* only celebrated for the Reſidence of Philoſophers, and the Inſtitution of Youth: Men of rank and

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* See *Horat. Epiſt.* II. L. II. v. 43, and the beginning of *Cicero's Offices*, addreſt to his Son—*Quamquam, Marce Fili*, &c.

† ACTS, Ch. xvii. v. 22, &c.

fortune

fortune found pleaſure in a *retreat*, which contributed ſo much to their *liberal* Enjoyment. Ch. III.

THE friend and correſpondent of *Cicero*, T. POMPONIUS, from his long attachment to this City and Country had attained ſuch a perfection in its Arts and Language, that he acquired to himſelf the additional name of ATTICUS. This great Man may be ſaid to have lived during times of the worſt and crueleſt factions. His youth was ſpent under *Sylla* and *Marius*; the middle of his life during all the ſanguinary ſcenes that followed; and, when he was old, he ſaw the proſcriptions of *Antony* and *Octavius*. Yet tho' *Cicero* and a multitude more of the beſt men periſhed, he had the good fortune to ſurvive every danger. Nor did he ſeek a ſafety for himſelf alone; his Virtue ſo recommended him to the Leaders of every ſide, that he was able to ſave

P. III. not himſelf alone, but the lives and fortunes of many of his friends *.

When we look to this amiable character, we may well ſuppoſe, that it was not merely for amuſement that he choſe to live at *Athens*; but rather that, by reſiding there, he might ſo far realize Phiſophy, as to employ it for the conduct of Life, and not merely for Oſtentation.

Another perſon, during a better period, (that I mean between *Nerva* and *Marcus Antoninus*) was equally celebrated for his affection to this City. By this perſon I mean Herodes Atticus, who acquired the *laſt* name from the ſame

* The Life of this extraordinary man is finely and fully written by *Cornelius Nepos*, a Life well worthy of peruſal. See alſo the large and valuable Collection of *Confidential Letters*, addreſt to him by *Cicero*.

reaſons,

reaſons, for which it had formerly been given to *Pomponius**. Ch. III.

We have remarked already, that Viciſſitudes befal both Men and Cities, and changes too often happen from proſperous to adverſe. Such was the ſtate of Athens under the ſucceſſors of *Alexander*, and ſo on from *Sylla* down to the time of *Auguſtus*. It ſhared the ſame hard fate with the *Roman* Empire in general upon the acceſſion of *Commodus*.

At length, after a certain period, the Barbarians of the North began to pour into the South. *Rome* was taken by Alaric, and *Athens* was beſieged by the ſame. Yet here we are informed (at leaſt we learn ſo from Hiſtory) that it was

* See *Fabric. Bibl. Græc.* T. IV. p. 371, and *Suidas*, under the word *Herodes*.

P. III. miraculouſly ſaved by *Minerva* and *Achilles*. The Goddeſs it ſeems and the Hero both of them appeared, compelling the Invader to raiſe the ſiege*.

'Twas thus we are told, that, many years before, *Caſtor* and *Pollux* had fought for the *Romans*†; and that, many centuries afterwards, *St. George*, at *Iconium*, diſcomfited the *Saracens*‡—nay, ſo late as in the ſixteenth century, a gallant *Spaniard*, *Peter de Paz*, was ſeen to aſſiſt his countrymen, *ſome months after his*

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* See *Zoſimi Hiſtor.* L. V. c. 5 and 6, p. 511, &c. *Edit. Gr. Lat.* 8vo. 1679. where the whole ſtory is related at length.

† See *Florus* L. I. 2. L. II. 12.—*Juſtin.* Lib. XX. 3.

‡ *Fuller's Holy War*, p. 27. *Matt. Paris*, p. 43. According to this laſt Author there were three that fought, *St. George*, *St. Demetrius*, and *St. Mercury*.

deceaſe,

deceaſe, when they made an aſſault at the Ch. III.
ſiege of *Antwerp* *.

INSTEAD of giving my own Sentiments upon theſe events, I chuſe to give thoſe

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* The following Extract is taken from the *Diſquiſitiones Magicæ* of *Martin Del-Rio*, printed at *Mentz*, an. 1617. *cum gratia et privilegio Cæſar. Majeſt.* together with the approbation of *Oliverius Manarcus*, *Vice-Provincial of the Belgic Jeſuits*, and *Gulielmus Fabricius*, ſtiled *Apoſtolicus et Regius Librorum Cenſor*; and atteſted alſo by the evidence *multorum gravium militum*, QUI VIDISSE SE SANCTE JURABANT.

The beſieged it ſeems and their Allies, *the Dutch* and *Engliſh*, were upon the point of forcing a Poſt (Aggerem) poſſeſt by the *Spaniards*, who beſieged the City.—*Del-Rio*'s words after this are—*Tum a regiis militibus* (Hiſpanis ſcil.) *primo pauciſcribus* CONSPECTUS PROPE AGGEREM PETRUS DE PAZ, *Hiſpanus Tribunus, vir et militarib. et pietatis ornamentis laudatiſſimus, qui, jam* MENSIBUS ALIQUOT ANTE DEFUNCTUS, *viſus his armatus*, UT SOLEBAT, legionem præcedere, *et ſuis quondam militibus*, MANU ADVOCATIS, ſequerentur *ut ſe* IMPERARE. *Indicant primi ſecundis*; *ſic tertiis*; *ſic ſequentibus*; VIDENT OMNES IDEM, *mirantur, animiſque reſumptis* NOTUM SEQUUNTUR DUCEM, *&c.* Diſquiſit. Mag. p. 262.

P. III. of an abler man upon *a ſimilar* ſubject. After having related ſome ſingular ſtories of equal probability, *Lord Bacon* concludes with the following obſervation—

My Judgment (ſays he) *is, that they* (he means the ſtories) *ought all to be deſpiſed, and ought to ſerve but for winter-talk by the fire-ſide. Tho' when I ſay* deſpiſed, *I mean it as for Belief; for otherwiſe the ſpreading or publiſhing of them is in no ſort to be* deſpiſed, *for they have done much miſchief.*

SYNESIUS, who lived in the fifth Century, viſited *Athens*, and gives in his Epiſtles an account of his viſit. Its luſtre appears at that time to have been greatly diminiſhed. Among other things he informs us, that the celebrated Portico or Colonade, the *Greek* name of which gave

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* *Eſſays* and Counſels by *Ld. Verulam*, No. XXXV.

name to the Sect of Stoics, had by an oppreſſive Proconſul been deſpoiled of its fine Pictures; and that, on this devaſtation, it had been forſaken by thoſe Philoſophers*. Ch. III.

In the thirteenth Century, when the *Grecian Empire* was cruelly oppreſſed by the *Cruſaders*, and all things in confuſion, *Athens* was beſieged by one *Scgurus Leo*, who was unable to take it; and, after that, by a *Marquis of Montſerrat*, to whom it ſurrendered†.

Its fortune after this was various; and it was ſometimes under the *Venetians*, ſometimes under the *Catalonians*, till *Ma-*

* See *Syneſii Epiſt.* 135. in *Gronovius's Collection*, T. V. (as before) p. 1751, and of this work, p. 265.

† See *Gronovius's Collection* (as before) p. 1751, 1752, 1753, 1754.

homet

P. III. *homet the Great* made himſelf Maſter of *Conſtantinople.* This fatal cataſtrophe (which happened near two thouſand years after the time of *Piſiſtratus)* brought ATHENS and with it all GREECE into the hands of the *Turks*, under whoſe deſpotic yoke it has continued ever ſince.

THE City from this time has been occaſionally viſited, and Deſcriptions of it publiſhed by different Travellers. WHEELER was there along with SPON in the time of our *Charles the Second*, and both of them have publiſhed curious and valuable Narratives. Others, as well natives of this Iſland, as foreigners, have been there ſince, and ſome have given (as Monſr. *Le Roy)* ſpecious publications of what we are *to ſuppoſe* they ſaw. None however have equalled the Truth, the Accuracy, and Elegance of Mr. STUART, who, after having reſided there between three and four years, has given us ſuch Plans,

Plans, and Elevations of the *capital Buildings* now ſtanding, together with learned Comments to elucidate every part, that he ſeems, as far as was poſſible for the power of *Deſcription*, to have reſtored the City to its *antient* Splendor. Ch. III.

HE has not only given us the greater Outlines and their Meaſures, but ſeparate Meaſures and Drawings of the *minuter* Decorations; ſo that a *Britiſh* Artiſt may (if he pleaſe) follow PHIDIAS, and build in *Britain*, as *Phidias* did at ATHENS*.

SPON, ſpeaking of *Attica*, ſays that the Road near ATHENS was pleaſing, and the very Peaſants poliſhed. Speaking of the *Athenians* in general, he ſays of them—*ils ont une politeſſe d'eſprit naturelle, &*

* This moſt curious and valuable Book was publiſhed at London, in the year 1762.

beau-

P. III. *beaucoup d'addreſſe dans toutes les affaires, qu'ils entreprenent*.*

WHEELER, who was *Spon*'s fellow-traveller, ſays as follows, when he and his Company approached ATHENS—*We began now to think ourſelves in a* MORE CIVILIZED COUNTRY, *than we had yet paſt: for not a Shepherd, that we met, but bid us* WELCOME, AND WISHED US *a good journey*—p. 335, ſpeaking of the ATHENIANS, he adds—*This muſt with great truth be ſaid of them, their bad fortune hath not been able to take from them, what* THEY HAVE BY NATURE, *that is, much* SUBTLETY *or* WIT. p. 347. And again—THE ATHENIANS, *notwithſtanding the long poſſeſſion that Barbariſm hath had of this place, ſeem to be much* MORE POLISHED *in point of* MANNERS *and* CONVERSATION,

* *Spon*, V. II. p. 76, 92, *Edit.* 8vo.

VERSATION, *than any other in theſe parts; being civil, and of reſpectful behaviour to all, and highly complimental in their diſcourſe* *. Ch. III.

STUART ſays of the *preſent Athenians*, what *Spon* and *Wheeler* ſaid of their forefathers;—he found in them the ſame addreſs, the ſame natural acuteneſs, tho' ſeverely curbed by their deſpotic Maſters.

ONE cuſtom I cannot omit. He tells me, that frequently at their convivial Meetings, one of the company takes, what they now call, a Lyre, tho' it is rather a ſpecies of Guitar, and after a ſhort prelude on the Inſtrument, as if he were waiting for inſpiration, accompanies his inſtrumental Muſic with his voice, ſuddenly chanting ſome *extempore* Verſes, which ſeldom exceed two or three Diſtichs; that he then delivers the Lyre to his

* *Wheeler*, p. 356, *Edit. Fol.*

neigh-

P. III. neighbour, who, after he has done the ſame, delivers it to another; and that ſo the Lyre circulates, till it has paſt round the table.

Nor can I forget his informing me, that, notwithſtanding *the various Fortune* of Athens, as a *City*, Attica was ſtill famous for Olives, and Mount Hymettus for Honey. *Human Inſtitutions periſh, but Nature is permanent.*

CHAP.

CHAP. IV.

Account of Byzantine Scholars continued—SUIDAS—JOHN STOBÆUS *or of* STOBA—PHOTIUS—MICHAEL PSELLUS—*this laſt ſaid to have commented twenty-four Plays of* MENANDER—*Reaſons, to make this probable*—EUSTATHIUS, *a Biſhop, the Commentator of* HOMER—EUSTRATIUS, *a Biſhop, the Commentator of* ARISTOTLE—PLANUDES, *a Monk, the admirer and tranſlator of* LATIN *Claſſics, as well as the Compiler of one of the preſent* GREEK ANTHOLOGIES.—*Conjectures concerning the duration of* THE LATIN TONGUE *at Conſtantinople.*

THAT I may not be prolix, I haſten from the writers already mentioned to SUIDAS, who is ſuppoſed to have lived during the ninth or tenth Centuries. In his *Lexicon*, which is partly *Hiſtorical*, Ch. IV.

P. III. partly *Explanatory*, he has preſerved many Quotations from Authors who lived in the earlier and politer ages, and from Poets in particular, whoſe works at preſent are for the greater part loſt. KUSTER, an able Critic in the beginning of the preſent Century, gave a fine Edition of this Author, at *Cambridge*, in three Volumes Folio; and Mr. TOUPE *of Cornwall* (whom I have mentioned already, and cannot mention with too much applauſe) has lately favoured the learned world with many valuable Emendations *.

JOHN STOBÆUS or of *Stoba*, (whoſe name *John* makes it probable he was a *Chriſtian*) is of an uncertain age, as well as *Suidas*; tho' ſome imagine him to have lived during *an earlier* period, by two or three Centuries †. His work is *not a*

* Concerning this little known Author ſee the Preface of his learned Editor, *Kuſter*.

† See *Fabric. Biblioth. Græc.* T. VIII. 665.

Lexicon,

Lexicon, like that of the other, but *an immenſe Common-Place*, filled with Extracts upon various ſubjects, both *Ethical* and *Phyſical*, which Extracts he had collected from the moſt approved Writers. As this Book is highly valuable from containing ſuch incredible variety of Sentiments upon *intereſting* Topics, and thoſe taken from Authors, many of whom are loſt; as it is at the ſame time ſo incorrectly printed, that in too many places it is *hardly intelligible:* it would be a labour well worthy of an able Critic, by the help of *Manuſcripts*, and plauſible *Conjecture*, to reſtore it, as far as poſſible, to its original Purity. The Speculations he chiefly gives us are neither trivial, nor licentious, but, in the language of *Horace*, Ch. IV.

—— *quod magis ad nos*
Pertinet, et neſcire malum eſt.—

BUT to return from STOBÆUS to SUIDAS. If we conſider the late age when

P. III. *Suidas* lived; if we conſider too the Authors, which he muſt needs have ſtudied, in order to form his work; Authors, who many of them wrote in the moſt *refined* and *poliſhed* Ages: it will be evident, that even in thoſe *late* Centuries the Taſte for *a purer Literature was by no means extinct*, and that even *then* there were Readers, who knew its value.

In the *ninth Century* lived Photius, *Patriarch of Conſtantinople*. His moſt celebrated work may be called *a Journal of his Studies*; a Journal, where we learn the various *Authors* he peruſed; the *Subjects* they treated; the *Plans* of their Works; and where ſometimes alſo we have *Extracts*. From him we are informed not only of many Authors now loſt, but what was in his time the ſtate of many, that are now remaining.

Among the Authors now loſt he peruſed Theopompus *the Hiſtorian*, and Hyperides

PERIDES *the Orator*; among thoſe, now mutilated and imperfect, he peruſed intire DIODORUS SICULUS. Many others, if neceſſary, might be added of either ſort. Ch. IV.

'TIS ſingular with regard to PHOTIUS, that from a *Layman* he was raiſed at once to be *Patriarch of Conſtantinople*. Yet his Studies evidently ſeem to have had ſuch a rank in view, being principally applied to *Theology*, to *Hiſtory*, and to *Oratory*; with *enough Philoſophy*, and *Medicine*, not to appear deficient, if ſuch ſubjects ſhould occur. As to *Poetry*, one might imagine, either that he had no reliſh for it, or that, in the train of his inquiries, he did not eſteem it a requiſite*.

MICHAEL PSELLUS, of the *eleventh Century*, was knowing in the *Greek Phi-*

* See *Fabric. Bibl. Græc.* T. IX. 369.

P. III. *loſophy and Poetry* of the *purer* ages, and for his various and extenſive Learning was ranked among the firſt and ableſt Scholars of his time.

BESIDES his Treatiſe of *Mathematics*, his Comments upon *Ariſtotle*, and a number of other Works (many of which are printed) he is ſaid to have commented and explained no leſs than *twenty-four Comedies* of MENANDER, a Treatiſe now loſt, tho' extant as well as the Comedies in ſo *late* a period. He muſt have had a reliſh for that polite Writer, or otherwiſe 'tis not probable, he would have undertaken ſuch a labour*.

NOR

* See *Fabric. Bibl. Græc.* T. I. 769.

In the paſſage, quoted by *Fabricius* upon this ſubject, its Author ſays, that the latter *Greek* Monks perſuaded the latter *Greek* Emperors, to deſtroy *Menander* and many other of the *old Greek Poets*, from the looſe-

nels

Ch.IV.

NOR need we wonder this ſhould happen. Why ſhould not the polite MENANDER have had his Admirers in theſe Ages, as well as the licentious ARISTOPHANES?—Or rather, why not as well as SOPHOCLES, and EURIPIDES? The *Scholia* upon theſe (tho' ſome perhaps may be more antient) were compiled by Critics, who lived long after PSELLUS*.

WE may add with regard to *all theſe Scholiaſts* (whatever may have been their

neſs of their Morals, and their great Indecencies. That the Monks may have perſuaded this, is not improbable—perhaps from Bigotry; perhaps from a conſciouſneſs of their own wretched Inferiority in every ſpecies of elegant Compoſition—but certainly from no indignation againſt Indecency and Immorality. For if ſo, why preſerve *Lucian?* why preſerve *Ariſtophanes?* why preſerve Collections of Epigrams, more indecent and flagitious, than the groſſeſt Productions of the moſt licentious modern Ages?

* *Demetrius Triclinius*, the Scholiaſt on *Sophocles*, lived after *Planudes*, for he mentions him. See *Fabric. Bib. Græc.* p. 634.

P. III. Age) they would never have undergone the *labours* of Compilation and Annotation, had they not been encouraged by the taſte of their *Contemporary* Countrymen. For who ever publiſhed, without hopes of having Readers?

THE ſame may be aſſerted of the learned *Biſhop of Theſſalonica*, EUSTATHIUS, who lived in the *twelfth* Century. His admiration of HOMER muſt have been *almoſt* enthuſiaſtic, to carry him thro' ſo complete, ſo minute, and ſo vaſt a Commentary, both upon *the Iliad* and *the Odyſſey*, collected from ſuch an immenſe number both of Critics and Hiſtorians*.

EUSTRATIUS, *the Metropolitan of Nice*, who lived a *little* earlier in the ſame Century, convinces us that he ſtudied ARISTOTLE with no leſs zeal; and that, not

* See *Fabric. Biblioth. Græc.* T. I. p. 289, &c.

only

only in his *Logical* pieces, but in his *Ethical* alſo, as may be ſeen by thoſe minute and accurate Comments on the NICOMACHEAN ETHICS, which go under his name, and in which, tho' *others* had their ſhare, he ſtill is found to have taken ſo large a Portion to himſelf *. Ch. IV.

PLANUDES, a Monk of the *fourteenth* Century, appears (which is ſomewhat uncommon) to have underſtood and admired THE LATIN CLASSICS, *Cicero*, *Cæſar*, *Ovid*, *Boethius*, and others, parts of which Authors he tranſlated, ſuch as the Commentaries of *Cæſar*, relative to the *Gallic* Wars, the Dream of Scipio by *Cicero*, the Metamorphoſis of *Ovid*, the fine Tract of *Boethius de Conſolatione*, and (according to Spon) *St. Auguſtine de Civitate Dei*. Beſides this, he formed a GREEK ANTHO-

* See *Fabric. Biblioth. Græc.* T. II. p. 151.

P. III. LOGY (that well known Collection printed by *Wechelius*, in 1600,) and compoſed ſeveral *original* Pieces of his own*.

IT appears from *theſe* Examples, and will hereafter appear from *others*, how much the Cauſe of *Letters* and *Humanity* is indebted to THE CHURCH.

HAVING mentioned *Latin Claſſics*, I beg leave to ſubmit a conjecture concerning the ſtate and duration of the LATIN TONGUE at *Conſtantinople*.

WHEN CONSTANTINE founded this *Imperial City*, he not only adorned it with curioſities from every part of the *Roman Empire*, but he induced, by every ſort of encouragement, many of the Firſt Families in *Italy*, and a multitude more of in-

* See *Fabric. Biblioth. Græc.* T. X. p. 533.

ferior

ferior rank, to leave their Country, and there ſettle themſelves. We may therefore ſuppoſe, that LATIN was for a long time the *prevailing Language* of the Place, till in a courſe of years it was ſupplanted by GREEK, the *common* Language of the neighbourhood, and the *faſhionable acquired* Language of every polite *Roman*. Ch. IV.

WE are told, that ſoon after the End of the *ſixth* Century LATIN ceaſed to be ſpoken at ROME*. Yet was it in the beginning of that Century that JUSTINIAN publiſhed his *Laws* in LATIN at *Conſtantinople*; and that the celebrated PRISCIAN in the ſame City taught *the Principles of the Latin Grammar*.

IF we deſcend to a period ſtill later, (ſo late indeed as to the *tenth* and *eleventh* Centuries) we ſhall find, in the Ceremonial of the *Byzantine* Court, certain For-

* See before, p. 238.

mularies

P. III. mularies preſerved, evidently connected with this ſubject.

As often as the Emperor gave an Imperial Banquet, 'twas the Cuſtom for ſome of his Attendants, at peculiar times during the Feaſt, to repeat and chant the following Words — Κωνσέρϐετ Δέες ἠμπέριεμ βέρϐεμ—βήϐητε, Δόμηνι ἠμπεράτωρες ἐν μυλτος ἄννος· Δέες ὁμνήποτενς πρέϛεθ—Ἠν γαυδίῳ πρανδεῖτε, Δόμηνι.

It may poſſibly for a moment ſurpriſe a learned Reader, when he hears that the meaning of this ſtrange Jargon is—*May God preſerve your Empire—Live, imperial Lords, for many years; God almighty ſo grant—Dine, my Lords, in joy.*

But his doubts will ſoon vaniſh, when he finds this Jargon to be Latin, and comes to read it exhibited according to a Latin Alphabet—

CON-

CONSERVET DEVS IMPERIVM VESTRVM—VIVITE, DOMINI IMPERATORES, IN MVLTOS ANNOS; DEVS OMNIPOTENS PRAESTET—IN GAVDIO PRANDETE, DOMINI*. Ch. IV.

'Tis evident from theſe inſtances, that traces of Latin were ſtill remaining at *Conſtantinople*, during thoſe Centuries. 'Twill be then perhaps leſs wonderful, if Planudes upon the ſame ſpot ſhould, in the *fourteenth* Century, appear to have

* Theſe Formularies are ſelected from a Ceremonial of the *Byzantine* Court, drawn up by the Emperor *Conſtantine Porphyrogenitus*, who reigned in the beginning of the eleventh Century. The Book, being a large Folio, was publiſhed in the original *Greek*, with a *Latin* Tranſlation and Notes, by *Leichius* and *Reiſkius*, at *Lipſic*, in the year 1751. See of this Book p. 215, 216. Many more Traces of this *Helleniſtic Latin* occur in other parts of it. In the *Latin Types* I have followed the *Commentator*, and not *the Tranſlator*; and as the *Greeks* have no Letter but B to denote the *Latin* V, have preferred *Vivite* to *Bibite*.

under-

P. III. underſtood it. We may ſuppoſe, that by degrees it changed from a *Common* Language to a *Learned* one, and that, being thus confined to *the Learned Few*, its valuable Works were by *their* labours *again* made known, and diffuſed among their Countrymen in *Greek Tranſlations*.

THIS too will make it probable, that even to the *loweſt* age of the *Greek Empire* their great LIBRARIES contained many valuable LATIN MANUSCRIPTS; perhaps had *entire* Copies of *Cicero*, of *Livy*, of *Tacitus*, and many others. Where elſe did PLANUDES, when he tranſlated, find his *Originals?*

CHAP. V.

NICETAS, THE CHONIATE—*his curious Narrative of the Miſchiefs done by* BALDWYN'S CRUSADE, *when they ſackt* CONSTANTINOPLE *in the Year* 1205—*many of the Statues deſcribed, which they then deſtroyed—a fine Taſte for Arts among the* GREEKS, *even in thoſe Days, proved from this Narrative—not ſo, among the* CRUSADERS—*Authenticity of Nicetas's Narrative—State of* CONSTANTINOPLE *at the laſt Period of the Grecian Empire, as given by contemporary Writers,* PHILELPHUS *and* ÆNEAS SYLVIUS—NATIONAL PRIDE *among the Greeks not totally extinct even at this Day.*

BESIDES PLANUDES a large number of the ſame nation might be mentioned, but I omit them all for the ſake of NICETAS, THE CHONIATE, in order Ch. V.

to

P. III. to prove thro' him, that the more refined part of that ingenious people had not even in the *thirteenth* Century *loſt their Taſte*; a Taſte not confined to *Literary* Works only, but extended to Works of *other* kinds and character.

THIS Hiſtorian (I mean NICETAS*) was preſent at the ſacking of *Conſtantinople* by the Barbarians of *Baldwyn's Cruſade*, in the year 1205. Take, by the way of Sample, a part only of his Enumeration of the noble Statues, which were probably brought thither by *Conſtantine*, to decorate his new City, and which theſe *Adventurers* then deſtroyed†.

AMONG

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* He was called the *Choniate* from *Chonæ*, a City of *Phrygia*, and poſſeſt, when in the Court of *Conſtantinople*, ſome of the higheſt Dignities. *Fabric. Biblioth. Græc.* T. XI. p. 401, 402.

† A large part of this Chapter is extracted from the Hiſtory of *Nicetas*, as printed by *Fabricius* in the Tome above

Ch. V.

AMONG others he mentions the *Coloſſian Statue* of JUNO, erected in the *Forum* of *Conſtantine*; the Statue of PARIS ſtanding by VENUS, and delivering to her the Golden Apple; a ſquare and lofty OBELISK, with a FIGURE on it to indicate the Wind; the Figure of BELLEROPHON, riding upon PEGASUS; the PENSIVE HERCULES, made by no leſs an Artiſt than LYSIPPUS; the two celebrated *Figures* of THE MAN and THE ASS, erected by *Auguſtus* after his Victory at *Actium*; the WOLF, ſuckling ROMULUS and REMUS; an EAGLE *deſtroying* a SERPENT, ſet up by *Apollonius Tyaneus*; and an *exquiſite*

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above quoted, beginning from p. 405, and proceeding to p. 418.

The Author has endeavoured to make his tranſlated Extracts faithful, but he thought the whole *Original Greek* too much to be inſerted, eſpecially as it may be found in *Fabricius's Bibliotheca*, a Book by no means rare. A few particular paſſages he has given in *the Original*.

HELEN,

P. III. HELEN, in all the Charms of Beauty and of Elegance.

SPEAKING of *the Wind-obeliſk*, he relates with the greateſt feeling the curious work on its ſides; the rural Scene; *Birds* ſinging; *Ruſtics* labouring, or playing on their Pipes; Sheep bleating; *Lambs* ſkipping; *the Sea*, and a Scene of *Fiſh* and *Fiſhing*; little naked *Cupids*, laughing, playing, and pelting each other with Apples; A FIGURE on the ſummit, turning with the ſlighteſt blaſt, and thence denominated *the Wind's Attendant*.

OF the *two Statues* brought from *Actium* he relates, that they were ſet up there by *Auguſtus* on the following Incident. As he went out by night to reconnoitre the Camp of *Antony*, he met *a Man*, driving an Aſs. The Man was aſked, *who he was*, and *whither he was going* — *my Name*, replied he, *is* NICO, *my*

my Aſs's name NICANDER; *and I am going to* CÆSAR's *Army.* The Story derives its force from the *good Omen of lucky names,* and may be found (tho' with ſome variation) both in *Suetonius* and *Plutarch.* The *real* Curioſity was, that Statues ſo celebrated ſhould be *then* exiſting. Ch. V.

IF the Figures of *the Wolf* and *the Founders of Rome* were of the ſame age, they might probably have been the very *Work,* to which VIRGIL is ſuppoſed to have alluded, in deſcribing the Shield of ENEAS:

——*illam tereti cervice reflexam*
Mulcere alternos, et corpora fingere lingua.
Æn. VIII. 633.

BUT no where does the Taſte of NICETAS appear ſo ſtrongly, as when he ſpeaks of the HERCULES, and the HELEN.

P. III. THE HERCULES is exhibited to us, as if he were actually preſent — *immenſe in bulk*, and, with an Air of Grandeur, *repoſing* himſelf—his *Lion's-ſkin* (that lookt formidable even in braſs) *thrown over him* —himſelf ſitting without a Quiver, a Bow, or a Club, but having *the right leg bent* at the knee; *his Head* gently *reclining* on the *hand of his left Arm*; and a *Countenance full of dejection*, as if he were reflecting with indignation on the many ſucceſſive labours, impoſed on him by *Euryſtheus**.

FOR his *Perſon*, we are informed he was *ample* in the *Cheſt*; *broad* in the *Shoulders*; had *Hair that curled*; *Arms* that were *ſtrong* and *muſcular*; and a *Mag-*

* Ἐκάθητο δὲ, μὴ γυμνὸν ἐξηρμένος, μὲ τόξου ταῖν χερσὶν φέρων, μὲ, κ. τ. λ. *Fabr.* as above, P. 426, 429.

nitude

nitude ſuch, as might be ſuppoſed to be- Ch. V.
long to the ORIGINAL HERCULES, were he
to revive; *a Leg* being equal in length to
the Stature of a *common* Man*. And yet
adds NICETAS, filled with Indignation,
" this Hercules, being ſuch as here re-
" preſented, this very Hercules did not
" theſe men ſpare."

I can only ſubjoin, by way of digreſ-
ſion, that there is a fine *Greek* Epigram
deſcribing the Statue of a DEJECTED
HERCULES, ſitting without his Weapons,
which exactly reſembles this of Nicetas,
and which is ſaid likewiſe to be the work
of LYSIPPUS, only there the Poet imputes
his Hero's *Dejection*, not to the Tyranny
of *Euryſtheus*, but to the love of *Om-
phale*†.

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* Ἦν δὲ τὸ σέρνον εὐρὺς, τᾶς ᾠμας πλατὺς, τὰν τρίχα ἄλος, κ. τ. λ. Ibid. p. 409.

† Vid. *Anthолog.* L. IV. tit. 8.

P. III. If *Nicetas* ſpeak with *admiration* of *this* Statue, 'tis with *rapture* he mentions *the other*. "*What*, ſays he, *ſhall I ſay of* "*the beauteous* HELEN; *of her, who* "*brought together all Greece againſt Troy?* "*Did ſhe* MITIGATE *theſe* IMMITI- "GABLE, *theſe* IRON-HEARTED *Men?* "*No*," ſays he, "*nothing like it could* "*even ſhe affect, who had before enſlaved* "*ſo many Spectators with her Beauty**."

AFTER this he deſcribes her Dreſs, and then proceeds to her *Perſon*; which Deſcription, as it is ſomething ſingular, I have endeavoured to tranſlate more ſtrictly.

"HER LIPS" (ſays he) "*like opening* "*Flowers, were gently parted, as if ſhe*

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* Ἆρ' ἐμειλιξε τὰς δυσμειλίκτας; ἆρ', ἐμαλθαξε τὰς σιδηρέφρονας; ἃ μὲν ἓν ἀδὲ ὅλως τοιοῦτον τι δεδύνηται ἡ πᾶσα θεατὴν τῷ κάλλει δελεαγωγήσασα, καιπερ, κ. τ. λ. *Fabric.* ut ſupra, p. 412. 413.

"ὡς

" *was going to ſpeak: and as for that* Ch. V.
" GRACEFUL SMILE, *which inſtantly met*
" *the beholder, and filled him with delight;*
" *thoſe elegant* CURVATURES OF HER
" EYE-BROWS, *and the remaining* HAR-
" MONY OF HER FIGURE; *they were what*
" *no Words can deſcribe, and deliver down*
" *to Poſterity*.*"

HE then breaks into an Exclamation—
" *But O!* HELEN, *Thou pure and genuine*
" *Beauty; Offſpring of the Loves; deco-*
" *rated by the Care of* VENUS; *moſt ex-*
" *quiſite of Nature's Gifts; Prize of Con-*
" *teſt between Trojans and Grecians:*
" *where was thy* NEPENTHES, *that*
" *ſoothing Draught, which thou learnedſt*
" *in Egypt?—Where thy irreſiſtible Love-*
" *charms?—Why didſt Thou not employ*

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* Ἦν δὲ καὶ τὰ χείλη, καλύκων δίκην, ῥέμα παρανοιγόμενα, ὡς καὶ δοκεῖν, κ. τ. λ. Ibid. p. 413.

P. III. " *them now, as thou didſt in days of yore?*
" *Alas! I fear 'twas deſtined by Fate,*
" *that Thou ſhouldſt periſh by Flames;*
" *Thou, who didſt not ceaſe even in thy*
" *Statue to inflame beholders into Love.*
" *I could almoſt ſay that theſe* SONS OF
" ENEAS *had demoliſhed Thee by* FIRE,
" *as a ſpecies of retaliation for the* BURN-
" ING OF THEIR TROY, *as thoſe Flames*
" *were kindled by thy unfortunate A-*
" *mours* *."

I have been thus particular in theſe Relations, and have tranſlated for the greater part the very *words* of the Hiſtorian, not only becauſe the Facts are little known, but becauſe they tend to prove, that even in thoſe *dark* Ages (as we have too many

* Ἀλλ' Ὦ Τυδείδη; Ἑλένη, κάλλος; ἀλλοῖόν πολὺν, Ἕρωτων μάχεσμα, Ἀφροδίτης τηλεκτύπον, παιγνίων φύσεως δύσημα, Τρώων καὶ Ἑλλήνων βρότειμα, ὧδ' σοι τὸ Νηπενθὲς, κ. τ. λ. Ibid. p. 413.

reaſons

reaſons to call them) there were *Greeks* Ch. V.
ſtill extant, who had *a Taſte for the finer Arts*. and an *Enthuſiaſtic Feeling* of their exquiſite *Beauty*. At the ſame time we cannot without indignation reflect on theſe *brutal Cruſaders*, who, after many inſtances of *ſacrilegious* Avarice, related by *Nicetas* in conſequence of their Succeſs, could deſtroy all *theſe*, and many other precious *Remains of Antiquity*, *melting them down (for they were of Braſs) into Money to pay their Soldiers*, *and exchanging things of ineſtimable Value for a poor pittance of contemptible Coin* *. They ſurely were what NICETAS well calls them, Τῷ καλῷ ἀνέραστοι βάρβαροι, BARBARIANS *devoid of taſte for the* BEAUTIFUL *and* FAIR †.

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* Κεκόφασιν [ἀγάλματα] εἰς νομίσματα, ἀλλαλασσόμενοι μικρῶν τὰ μεγάλα, καὶ τὰ δαπάναις πονηθέντα μεγίσαις ἀτιδανῶν ἀντιδιδόντες κερμάτων. Ibid. p. 408.

† I have given the words of *Nicetas* himſelf, which precede the paſſage juſt quoted. In another part

P. III. AND yet 'tis remarkable, that theſe *ſad* and *ſavage* Events happened *more than a Century after* theſe Adventurers had firſt paſt into the Eaſt, above *four-ſcore years of which* time they had poſſeſſed *the Sovereignty* of *Paleſtine*. But—

COELUM, *non* ANIMUM *mutant*, &c.
HOR.*

THO' I have done with theſe Events, I cannot quit THE GREEKS without adding a

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of his Narrative he ſtiles them ILLITERATE BARBARIANS, *who abſolutely did not know their A B C.*—παρ' ἀγραμμάτοις βαρβάροις, καὶ τέλεον ἀναλφαβήτοις—p. 414.

* It ought to be obſerved, that tho' the NARRATIVE of *Nicetas*, whence theſe Extracts are taken, appear not in the printed Editions (being probably either thro' fraud, or ſhame, or both, deſignedly omitted) yet has it been publiſhed by that *honeſt* and *learned Critic* FABRICIUS, in the *ſixth* Volume of his *Bibliotheca Græca* here quoted, and is ſtill extant in a *fair* and *antient Manuſcript* of the two laſt Books of *Nicetas*, preſerved in THE BODLEIAN LIBRARY.

word

word upon CONSTANTINOPLE, as to *Literature* and *Language*, juſt *before* the fatal period, when it was taken by the TURKS. There is more ſtreſs to be laid upon my Quotations, as they are tranſcribed from Authors, who lived at *the time*, or immediately after. Ch. V.

HEAR what PHILELPHUS ſays, who was himſelf at *Conſtantinople* in that part of the fifteenth Century, while the *Greek* Empire *ſtill* ſubſiſted. "*Thoſe* GREEKS "(ſays he) *whoſe Language has not been* "*depraved, and whom we ourſelves both* "*follow and imitate, ſpeak even at this* "*time in their ordinary talk, as the Comic* "ARISTOPHANES *did, or the Tragic* EU- "RIPIDES; *as the Orators would talk; as* "*the Hiſtorians; as the Philoſophers them-* "*ſelves, even* PLATO *and* ARISTOTLE *."

SPEAK-

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* *Græci, quibus lingua depravata non ſit, et quos ipſi tùm ſequimur, tùm imitamur, ita loquuntur vulgo hâc etiam*

P. III. SPEAKING afterwards of the *Corruption* of the Tongue in that City by the Concourſe of Traders, and Strangers, he informs us, that the People belonging *to the Court* ſtill retained " *the* ANTIENT " *Dignity and Elegance of Speech, and* " *above all* THE WOMEN OF QUALITY, " *who, as they were wholly precluded from* " *Strangers,* STILL PRESERVED *that ge-* " *nuine and pure Speeeh of the* ANTIENT " GREEKS, *uncorrupted* *.

ÆNEAS

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etiam in tempeſtate, ut Ariſtophanes Comicus, ut Euripides Tragicus, ut Oratores omnes, ut Philoſophi etiam ipſi et Plato et Ariſtoteles. Philelph. Epiſt. in Hodii de Græcis illuſtribus Lib. I. p. 188.

* The ſame *Philelphus* in the ſame Epiſtle adds— *Nam* VIRI AULICI *veterem ſermonis dignitatem atque elegantiam ritinebant; in primiſque* IPSÆ NOBILES MULIERES, quibus cum *nullum eſſet omnino cum viris peregrinis Commercium,* MERUS ILLE AC PURUS GRÆCORUM SERMO SERVABATUR INTACTUS. *Hod. ut ſupra.*

'Tis ſomewhat ſingular, that what *Philelphus* relates concerning *the Women of Rank at the Court of Conſtantinople,*

Ch. V.

ÆNEAS SYLVIUS, afterwards Pope by the name of PIUS THE SECOND, was the Scholar of this *Philelphus*. A long Letter of his is extant upon the taking of *Conſtantinople by Mahomet*, a Letter addreſt to a Cardinal, juſt after that fatal Event. Speaking of the fortune of the City, he obſerves, that NEW ROME (for ſo they often called CONSTANTINOPLE) had ſub-

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tinople, ſhould be related by *Cicero* concerning *the Women of Rank* in the poliſhed days of the *Roman Commonwealth*; concerning *Cornelia*, Mother of the *Gracchi*; concerning *Lælia*, Daughter of the great *Lælius*; concerning the *Muciæ*, the *Liciniæ*, in ſhort, the Mothers, Wives, and Daughters of the moſt illuſtrious *Romans* of that illuſtrious age.

Cicero accounts for *the purity of their Language*, and for its being untainted with *vitious novelty*, preciſely as *Philelphus* does.—*Facilius enim* MULIERES INCORRUPTAM ANTIQUITATEM CONSERVANT, *quod*, MULTORUM SERMONIS EXPERTES, *ea tenent ſemper, quæ prima didicerunt.*

This Paſſage is no ſmall ſtrengthening of *Philelphus*'s Authority. See *Cicer. de Oratore* III. 45. & *de Claris Orator.* f. 211.

ſiſted

P. III. ſiſted, from its foundation to its capture, nearly the *ſame* number of years with OLD ROME — that between ROMULUS, the founder of *Old Rome*, and the Goth, ALARIC, who took it, was an interval of about *eleven hundred years*; and that there was nearly the ſame interval between CONSTANTINE and MAHOMET THE GREAT.

HE obſerves that tho' this *laſt City* had been taken before, it had never before ſuffered ſo *total* and ſo *fatal* a change. " *Till this period* (ſays he) *the remembrance* " *of* ANTIENT WISDOM *remained at* CON- " STANTINOPLE; *and, as if it were the* " *Manſion, the Seat of Letters, no one of* " *the Latins could be deemed ſufficiently* " *learned, if he had not ſtudied for ſome* " *time at* CONSTANTINOPLE. *The ſame* " *Reputation for Sciences, which* ATHENS " *had in the times of antient Rome, did* " CONSTANTINOPLE *appear to poſſeſs in*

" *our*

" *our times. 'Twas thence, that* PLATO Ch. V.
" *was reſtored to us; 'twas thence, that*
" *the Works of* ARISTOTLE, DEMOS-
" THENES, XENOPHON, THUCYDIDES,
" BASIL, DIONYSIUS, ORIGEN *and others*
" *were, in our days, made known; and*
" *many more in futurity we hoped would*
" *become ſo. But now, as the Turks have*
" *conquered,* &c.*"

A little farther in the ſame Epiſtle, when he expreſſes his fears, leſt THE TURKS

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* —*itaque manſit in hunc diem vetuſtæ ſapientiæ apud* CONSTANTINOPOLIM *monumentum: ac, velut ibi domicilium Literarum eſſet, et arx ſummæ philoſophiæ, nemo Latinorum ſatis doctus videri poterat, niſi Conſtantinopoli aliquandem ſtuduiſſet; quodque florente Româ doctrinarum nomen habuerunt Athenæ, id tempeſtate noſtra videbatur Conſtantinopolis obtinere. Inde nobis Plato redditus: inde Ariſtotelis, Demoſthenis, Xenophontis, Thucidedis, Baſilii, Dionyſii, Origenis et aliorum multa Latinis opera diebus noſtris manifeſtata ſunt; multa quoque in futurum manifeſtanda ſperabamus. Nunc vero, vincentibus Turcis,* &c. Æneæ Sylv. Epiſt. p 704. 705. *Edit. Baſil.* 1551.

ſhould

P. III. ſhould deſtroy all Books but their own, he ſubjoins—"*Now therefore both* HOMER, "*and* PINDAR, *and* MENANDER, *and all* "*the more illuſtrious Poets will undergo a* "*ſecond Death. Now will a final de-* "*ſtruction find its way to the* GREEK "PHILOSOPHERS. *A little light will* "*remain perhaps among the* LATINS, "*but that I apprehend will not be long,* "*unleſs* GOD *from Heaven will look upon* "*us with a more favourable eye, and grant* "*a better fortune either to the Roman Em-* "*pire, or to the Apoſtolic See,* &c. &c.*"

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* *Nunc ergo et Homero, et Pindaro, Menandro, et omnibus illuſtrioribus Poetis ſecunda mors erit; nunc Græcorum philoſophorum ultima patebit interitus. Reſtabit aliquid lucis apud Latinos; at, fateor, neque id erit diuturnum, niſi mitiori nos oculo Deus ex alto reſpexerit, fortunamque vel imperio Romano, vel Apoſtolicæ ſedi præbuerit meliorem,* &c. &c. Ibid. p. 705, 706.

Thoſe who have not the old Edition of *Æneas Sylvius*, may find the above quotations in *Hody de Græcis Illuſtribus*, Lond. 1751. 8vo.

Ch. V.

IT muſt be remarked that, in this Epiſtle, by LATINS* he means *the Weſtern Europeans*, as oppoſed to THE GREEKS, or *Eaſtern*; and that by the ROMAN Empire (juſt before mentioned) he means the GERMANIC Body.

THE Author's apprehenſions for the fate of Letters *in the Weſt* was premature; for, upon the Deſtruction of this *imperial* City, the number of *learned Greeks*, which this Event drove into thoſe Weſtern parts of *Europe*; the Favour of the *Popes* and the *Medici* Family, ſhewn at this period to Literature; together with the then recent *Invention of Printing*, which, by multiplying Copies of Books, made them ſo eaſy to be purchaſed—all this (I ſay) tended to promote the Cauſe *of Knowlege* and *of Taſte*, and to put things into that

* *Virgil* had before called them, SONS OF ÆNEAS. See p. 319.

train,

P. III. train, in which we hope they may long continue.

BESIDES *Philelphus*, *Æneas Sylvius*, and many others, who were *Italians*, I might mention two *Greeks of the ſame age*, GEORGE GEMISTUS, and Cardinal BESSARIO, both of them deeply knowing in *Grecian Literature* and *Philoſophy*.

BUT as ſome account of theſe laſt and of their Writings has been already given*, I ſhall quit the *Greeks*, after I have related a ſhort Narrative; a Narrative ſo far curious, as it helps to prove, that even among the *preſent Greeks*, in the day of *Servitude*, the remembrance of their *antient* Glory is *not yet* totally extinct.

WHEN the late Mr. *Anſon* (Lord *Anſon*'s Brother) was upon his Travels in *the Eaſt*, he hired a Veſſel, to viſit the

* See *Philoſoph. Arrangements*, p. 238, 239.

Iſle

Iſle of *Tenedos*. His Pilot, *an old Greek*, as they were ſailing along, ſaid with ſome ſatisfaction, — *There 'twas our Fleet lay*. Mr. *Anſon* demanded, *What Fleet?* — *What Fleet*, replied the old Man (a little piqued at the Queſtion)—WHY OUR GRECIAN FLEET AT THE SIEGE OF TROY*. Ch. V.

BUT we muſt now quit *the Greeks*, and, in conſequence of our plan, paſs to the ARABIANS, *followers of Mahomet*.

* This ſtory was told *the Author* by *Mr. Anſon himſelf*.

P. III.

CHAP. VI.

Concerning THE SECOND CLASS *of Geniuſes during the middle Age,* THE ARABIANS, *or* SARACENS — *at firſt, barbarous — their Character before the time of Mahomet — Their greateſt Caliphs were from among the* ABASSIDÆ — ALMANZUR *one of the firſt of that race —* ALMAMUM *of the ſame race, a great Patron of Learning, and learned Men —* ARABIANS *cultivated Letters, as their Empire grew ſettled and eſtabliſhed — Tranſlated the beſt Greek Authors into their own Language — Hiſtorians,* ABULPHARAGIUS, ABULFEDA, BOHADIN — *Extracts from the laſt concerning* SALADIN.

THE ARABIANS* began ill. The Sentiment of their Caliph OMAR, when

* As many Quotations are made in the following Chapters from *Arabian* Writers, and more particularly from

when he commanded the *Alexandrian Library* to be burnt (a fact we have already related*) was natural to any Bigot, when in the plentitude of Deſpotiſm. But they grew more rational, as they grew leſs bigotted, and by degrees began to think, that Science was worth cultivating. They may be ſaid indeed to have recurred to their *antient* Character; that Character, which they did not reſt upon brutal Force alone, but which they boaſted to imply three capital things, *Hoſpitality*, *Valour*, and *Eloquence*†. Ch. IV.

from ABULPHARAGIUS, ABULFEDA, and BOHADIN, a ſhort account of thoſe three authors will be given in the Notes of *this* Chapter, where their Names come in courſe to be mentioned.

* See before, p. 252.

† *Schultens* in his *Monumenta vetuſtiora Arabiæ* (Lugdun. Batavor. 1740) gives us in his Preface the following Paſſage from *Saphadius*, an *Arabic* Author. ARABES *antiquitus non habebant, quo gloriarentur, quam* GLADIO, HOSPITE, *et* ELOQUENTIA.

P. III. When Succeſs in Arms has defeated Rivals, and Empire becomes not only extended but *eſtabliſhed*, then is it that Nations begin to think of *Letters*, and to cultivate Philoſophy, and liberal Speculation. This happened to *the Athenians*, after they had triumphed over the *Perſians*; to the *Romans*, after they triumphed over *Carthage*; and to the Arabians, after the *Caliphate* was eſtabliſhed at *Bagdad**.

And here perhaps it may not be improper to obſerve, that after the four firſt Caliphs, came the Race of the Ommiadæ. Theſe about thirty years after *Mahomet*, upon the deſtruction of *Ali*, uſurped the Sovereignty, and held it ninety years. They were conſidered by the *Arabic* Hiſtorians as a race of Tyrants, and were in

* See before, p. 256, 257.

number

number fourteen*. Having made themſelves by their oppreſſions to be much deteſted, the laſt of them, *Merwin*, was depoſed by *Al-Suffah*, from whom began another race, the race of ABASSIDÆ†, who claimed to be related in blood to *Mahomet*, by deſcending from his Uncle, *Abbas*. Ch.VI.

As many of theſe were far ſuperior in character to their predeceſſors, ſo their Dominion was of much longer duration, laſting for more than five Centuries.

THE former part of this Period may be called the Æra of *the Grandeur*, and *Magnificence* of THE CALIPHATE.

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* See *Herbelot's Bibliotheque Orientale*, under the word OMMIADES, alſo *Abulpharagius*, p. 138, 160. and in particular *Abulfeda*, p. 138, &c.

† *Abulphar.* p. 138—150, &c. *Abulfeda*, p. 143. *Herbelot's Bib. Orient.* under the word ABASSIDES.

P. III. ALMANZUR, who was among the firſt of them, removed the imperial Seat from *Damaſcus* to *Bagdad*, a City which he himſelf founded upon the banks of the *Tigris*, and which ſoon after became one of the moſt ſplendid Cities throughout the *Eaſt*.

Almanzur was not only a great Conqueror, but a lover of Letters and learned Men. 'Twas under him that *Arabian* Literature, which had been at firſt chiefly confined to Medicine and a few other branches, was extended to Sciences of every denomination*.

HIS Grandſon ALMAMUN (who reigned about fifty years after) giving a full Scope to his love of Learning, ſent to the *Greek* Emperors for Copies of their *beſt* Books;

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* See *Abulfeda*, p. 144. *Abulpharag.* p. 139. 141. 160.

em-

employed the ableſt Scholars, that could be found, *to tranſlate* them; and, when tranſlated, encouraged men of genius in their peruſal, taking a pleaſure in being preſent at *literary Converſations*. Then was it that learned men, in the lofty Language of *Eaſtern* Eloquence, were called *Luminaries, that diſpel darkneſs; Lords of human kind; of whom, when the World becomes deſtitute, it becomes barbarous and ſavage**. Ch.VI.

THE rapid Victories of theſe *Eaſtern* Conquerors ſoon carried their Empire from *Aſia* even into the remote regions of *Spain*. Letters *followed* them, as they went. *Plato*, *Ariſtotle*, and their beſt Greek Commen-

* See *Abulfeda*, p. 181. *Abulpharag.* p. 160, 161. *The lofty Language* alluded to ſtands thus in the *Latin* Verſion of the page laſt quoted. *Docti tenebrarum lumina ſunt, et generis humani domini, quibus deſtitutus ferus evadit mundus.*

P. III. tators were ſoon tranſlated into *Arabic*; ſo were *Euclid*, *Archimedes*, *Apollonius*, *Diophantus*, and the other Greek *Mathematicians*; ſo *Hippocrates*, *Galen*, and the beſt profeſſors of *Medicine*; ſo *Ptolemy*, and the noted Writers on the ſubject of *Aſtronomy*. The ſtudy of theſe Greeks produced others like them; produced others, who not only explained them in *Arabic* Comments, but compoſed *themſelves* original pieces upon the ſame Principles.

AVERROES was celebrated for his Philoſophy in *Spain*; ALPHARABI and AVICENNA were equally admired thro' *Aſia**. Science (to ſpeak a little in their own ſtile) may be ſaid to have extended

——— *a Gadibus uſque*
Auroram et Gangem ———

* See *Herbelot*, under the ſeveral Names here quoted.

NOR,

Ch. VI.

Nor, in this immenſe multitude, did they want *Hiſtorians*, ſome of which, (ſuch as Abulfeda, Abulpharagius, Bohadin*, and others) have been tranſlated,

* Abulfeda was an *Oriental Prince*, deſcended from the ſame Family with the great *Saladin*. He died in the year 1345, and publiſhed *a General Hiſtory*, in which however he is *moſt particular* and diffuſe in the Narrative of *Mahomet*, and his Succeſſors.

Learned Men have publiſhed different parts of this curious Author. *Gagnier* gave us in *Arabic* and *Latin* as much of him, as related to *Mahomet*. This was printed in a thin Folio at *Oxford*, in the year 1723.

The largeſt Portion, and from which moſt of the facts here related are taken, was publiſhed by *Reiſke*, or *Reiſkius* (a very able Scholar) in *Latin only*, and includes the Hiſtory of the *Arabians* and their *Caliphs*, from the firſt year of the *Mahometan Æra*, *An. Dom.* 622, to their 406th year, *An. Dom.* 1015. This Book, a moderate or thin Quarto, was printed at *Lipſic*, in the year 1754.

We have another Portion of a period *later ſtill* than this, publiſhed by *Schultens* in *Arabic* and *Latin*; a Portion relative to the Life of *Saladin*, and ſubjoined by *Schultens* to the Life of that great Prince by *Bohadin*,

P. III. lated, and are peruſed, even in their Tranſlations, both with pleaſure aud profit,

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hadin, which he (Schultens) publiſhed. But more of this hereafter.

ABULPHARAGIUS gave likewiſe *a general Hiſtory*, divided into nine *Dynaſties*, but is far more minute and diffuſe (as well as *Abulfeda)* in his Hiſtory of *Mahomet* and *the Caliphs*.

He was a Chriſtian, and the Son of a Chriſtian Phyſician — was an *Aſiatic* by birth, and wrote in *Arabic*, as did *Abulfeda*. He brought down his Hiſtory a little below the time of the celebrated *Jingez Chan*, that is to the middle of the thirteenth Century, the time when he lived. A fine Edition of this Author was given in *Arabic* and *Latin*, by the learned *Pococke*, in two ſmall Quartos, at Oxford, 1663.

BOHADIN wrote the Life of the celebrated *Saladin*, but more particularly that part of it, which reſpects the *Cruſades*, and *Saladin*'s taking of *Jeruſalem*. *Bohadin* has many things to render his Hiſtory highly valuable: he was a *Contemporary* Writer; was an *Eye-witneſs of almoſt every Tranſaction*; and what is more, inſtead of being an obſcure Man, was *high in office*, a *favourite* of *Saladin's*, and *conſtantly about his perſon*. This author flouriſhed in the twelfth Century, that is

in

fit, as they give not only the outlines of amazing Enterpriſes, but a ſample of Manners, and Character, widely differing from our own. Ch. VI.

No Hiſtory perhaps can be more curious than the Life of SALADIN by BOHADIN. This Author was a conſtant Attendant upon the perſon of this great Prince thro' all his active and important

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in the time of *Saladin* and King *Richard*, *Saladin's* antagoniſt.

BOHADIN's Hiſtory in *Arabic* and *Latin*, with much excellent Erudition, was publiſhed in an elegant Folio, by that accurate Scholar, *Schultens*, at *Leyden*, in the year 1755.

It muſt be obſerved that, tho' ABULPHARAGIUS was a *Chriſtian*, yet ABULFEDA and BOHADIN were both *Mahometans*. All three Hiſtorians bear a great reſemblance to *Plutarch*, as they have enriched their Hiſtories with ſo many ſtriking *Anecdotes*. From ABULPHARAGIUS too, and ABULFEDA, we have much curious information as to the *Progreſs and State of Literature* in thoſe Ages and Countries.

Life,

P. III. Life, down to his laſt Sickneſs, and the very hour of his Death. The many curious Anecdotes, which he relates, give us the ſtriking Picture of an Eaſtern Hero.

....

TAKE the following Inſtance of *Saladin*'s Juſtice and Affability.

" HE was in company once with his " intimate Friends, enjoying their con- " verſation apart, the crowd being diſ- " miſt, when a Slave of ſome rank brought " him a petition in behalf of a perſon " oppreſt. The Sultan ſaid, that he was " then fatigued, and wiſhed the matter, " whatever it was, might for a time be " deferred. The other did not attend to " what was deſired, but on the contrary " almoſt thruſt the petition into the Sul- " tan's face. The Sultan on this, open- " ing and reading it over, declared he " thought the Petitioners Cauſe a good " one.

" one.—*Let then our Sovereign Lord,* ſays " the other, *ſign it.*—*There is no Ink-* " *ſtand,* ſays the Sultan (who, being at " that time ſeated at the Door of his " Tent, rendered it impoſſible for any " one to enter)—*You have one,* replies " the Petitioner, *in the inner part of your* " *Tent,* (which meant, as the Writer well " obſerves, little leſs than bidding the " Prince go and bring it himſelf.) The " Sultan, looking back and ſeeing the " Ink-ſtand behind him, cries out, *God* " *help me, the man ſays true,* and imme- " diately reached back for it, and ſigned " the Inſtrument." Ch. VI.

HERE the Hiſtorian, who was preſent, ſpoke the language of a good Courtier. " *God Almighty,* ſaid he, *bore this Teſti-* " *mony to our Prophet, that* HIS *Diſpoſi-* " *tion was a ſublime one: our Sovereign* " *Lord, I perceive, has a Temper like him.* " The Sultan not regarding the Compli-

" ment,

P. III. " ment, replied coolly.—*The Man did no*
" *harm; we have diſpatched his buſineſs,*
" *and the Reward is at hand**."

AFTER this fact we ſhall the more readily believe *Bohadin*, when ſpeaking of the ſame illuſtrious perſon, he informs us, that his Converſation was remarkably elegant and pleaſing; that he was a perfect maſter of the Arabian Families, of their Hiſtory, their Rites, and Cuſtoms; that he knew alſo the Genealogies of their Horſes (for which we know that to this hour Arabia is celebrated;) nor was he ignorant of what was rare and curious in the world at large; that he was particularly affable in his inquiries about the Health of his Friends, their Illneſs, their Medicines, &c. that his Diſcourſe was free from all obſcenity and ſcandal; and that

* See *Bohadin*, p. 22.

he

he was remarkably tender and compaſſionate both to orphans and to perſons in years*. Ch. VI.

I may add from the ſame authority an inſtance of his Juſtice.

" As BOHADIN, the Hiſtorian, was one " day exerciſing at *Jeruſalem* his office of " a Judge, a decent old Merchant tendered him a Bill or Libel of Complaint, " which he inſiſted upon having opened. " *Who* (ſays Bohadin) *is your Adverſary?* " —*My Adverſary*, replies the Merchant, " *is the Sultan himſelf: but this is the Seat* " *of Juſtice, and we have heard that you* " (applying to Bohadin) *are not governed* " *by regard to Perſons.* *Bohadin* told him " the Cauſe could not be decided without " his Adverſary's being firſt apprized.

* See *Bohadin*, p. 28. and at the end of *Bohadin*, the *Excerpta* from *Abulfeda*, p. 62, 63.

" The

P. III. " The Sultan accordingly was informed
" of the affair; ſubmitted to appear; pro-
" duced his Witneſſes; and, having juſtly
" defended himſelf, gained the Cauſe.
" Yet ſo little did he reſent this Treat-
" ment, that he diſmiſt his Antagoniſt
" with a rich Garment and a Dona-
" tion*."

His *Severity* upon occaſions was no leſs conſpicuous, than his *Clemency*.

We learn from the ſame Writer, that *Arnold*, Lord of *Cracha*, (called *Reginald* by M. *Paris*, and *Rainold* by *Fuller*) had thought proper, during the Truce between the *Chriſtians* and the *Saracens*, to fall upon the Caravan of Travellers going to *Mecca* from *Egypt*, whom he cruelly pillaged and thruſt into Dungeons, and when they ap-

* See *Behadin*, p. 10.

pealed

pealed to the Truce for better uſage, replied with ſcorn, *Let your Mahomet deliver you.* Ch. VI.

Saladin, fired with indignation at this perfidy, vowed a Vow to diſpatch him *with his own hand*, if he could ever make him priſoner. The Event happened at the fatal Battle of *Hittyn*, where *Guy* King of Jeruſalem, *Arnold*, and all the principal Commanders of the *Chriſtian* Army were taken. *Saladin*, as ſoon as his Tent could be erected, in the height of his Feſtivity, orders King *Guy*, his Brother *Geoffry*, and Prince *Arnold* into his preſence.

As *Guy* the King was nearly dying for thirſt, *Saladin* preſented him a delicious Cup, cooled with Snow, out of which the King drank, and then tranſmitted it to *Arnold*. *Tell the King*, ſays the Sultan, turning to his Interpreter, *tell him*,

P. III. THOU, *King, art* HE, *who haſt given the Cup to* THIS MAN, *and not* I.

Now it is a moſt admirable Cuſtom (obſerves *Bohadin*) among the *Arabians*, a cuſtom breathing their liberal and noble diſpoſition, that a Captive, the moment he has obtained meat or drink from his Captor, is by that very treatment rendered ſecure of Life, the *Arabians* being a people, by whom HOSPITALITY and the generous *point of honour* is moſt ſacredly obſerved.

THE Priſoners, being diſmiſt, were ſoon remanded, when only the Sultan and a few of his Miniſters were left. *Arnold* was the firſt brought in, whom the Sultan reminding of his irreverent Speech, ſubjoined, *See* ME *now act the part of Mahomet's Avenger.* He then offers *Arnold* to embrace the *Mahometan* Faith, which he refuſing, the Sultan with his

his drawn ſcymitar gave him a ſtroke, Ch. VI.
that broke the hilt, while the reſt of his attendants joined and diſpatched him. King *Guy* thought the ſame deſtiny was prepared for him. The Sultan however *bid him be of good cheer*, obſerving, that *it was not cuſtomary for Kings to kill Kings; but that this Man had brought deſtruction upon himſelf by paſſing the Bounds of all Faith and Honour* *.

When Princes are victorious, their Rigour is often apt to extend too far, eſpecially where Religion, as in theſe Wars called Holy, blends itſelf with the tranſaction.

More than fourſcore years before *Saladin*'s time the Cruſaders, when they

* See *Bohadin*, p. 27. 28. 70. 71.

P. III. took *Jeruſalem*, had murdered every *Mahometan* they found there*.

When *Saladin* took *Jeruſalem*, he had at firſt meditated putting all the *Franks* to the ſword, as a ſort of retaliation for what had been done there by theſe firſt Cruſaders. However he was perſuaded to change his intention, and ſpare them: nay more, after he had turned the reſt of their Churches into Moſques, he ſtill left them one, in which they had Toleration to perform their worſhip†.

After the fatal Battle of *Hittyn*, where *Guy* and *Arnold* (as above mentioned) were taken, *Saladin* divided his Priſoners;

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* See *Abulpharagius*, p. 243. *Matt. Par.* in anno 1099. p. 48. *Fuller's Holy Warre*, B. I. c. 24. p. 141.

† See *Abulpharagius*, p. 273. *Bohadin*, p. 73. *Abul edæ Excerpta*, p. 42. *Matth. Paris*, p. 145. *Fuller's H. Warre*, B. II. c. 46. p. 106.

ſome

ſome were ſold; others put to death; and among the laſt all the commanders of the *Hoſpitalers* and *Templars*. Ch. VI.

On the taking of *Ptolemais* by the Cruſaders, ſome difference ariſing between them and *Saladin* about the Terms of the Capitulation, the Cruſaders led the Captive *Muſſelmans* out of the City into a Plain, and there in cold blood murdered three thouſand *.

Cuſtoms in all times, and in all Countries, have a ſingular effect. When the French Ambaſſadors were introduced to *Saladin*, he was playing with a favourite Son, by name *Elemir*. The Child no ſooner beheld the Embaſſadors with their Faces ſhaved, their Hair cut,

* See *Bohadin*, p. 70, for the *Templars*, and p. 183, for the *Muſulmans* — alſo *Fuller's H. Warre*, B. II. c. 45. p. 105.

P. III. and their Garments of an unuſual form, than he was terrified, and began to cry. A Beard perhaps would have terrified a Child in *France:* and yet, if Beards are the gift of Nature, it ſeems eaſier to defend the little Arabian*.

Bohadin, our Hiſtorian, appears to have thought ſo, who, mentioning a young *Frank* of high Quality, deſcribes him to be a fine Youth, except that his Face was *ſhaved*; a *Mark*, as he calls it, by which the *Franks* are diſtinguiſhed†.

We cannot quit *Saladin*, without a word on his *Liberality*.

He uſed to ſay, 'twas poſſible there might exiſt a man (and by ſuch man 'twas

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* See *Bohadin*, p. 270.

† See *Bohadin*, p. 193.

ſup-

ſuppoſed he meant *himſelf)* who with the ſame eye of contempt could look on *Riches* and on *Dirt**. Ch. VI.

THESE ſeem to have been his Sentiments, when ſome of his Revenue-officers were convicted of putting into his Treaſury Purſes of Braſs for Purſes of Gold. By the rigour of Eaſtern Juſtice they might have immediately been executed; but *Saladin* did no more than diſmiſs them from their office†.

WHEN his Treaſury was ſo empty, that he could not ſupply his Largeſſes, in order to have it in his power, he ſold his very furniture‡.

WHEN his Army was encamped in the Plains of *Ptolemaïs*, 'twas computed he

* See *Bohadin*, p. 13.

† See *Bohadin*, p. 27.

‡ See *Bohadin*, 12, 13.

P. III. gave away no leſs than twelve thouſand Horſes; nay, 'twas ſaid he never mounted a Horſe, which was not either *given away*, or *promiſed**.

Bohadin, whom he employed in moſt of his acts of *Munificence*, relates, that all who approached him, were ſenſible of its effects; nay that he exceeded in his Donations even the unreaſonable wiſhes of the Petitioners, altho' he was *never heard to boaſt* of any favour that he had conferred †.

The effect of ſuch immenſe *Liberality* was, that, when he died, out of all the vaſt revenues of *Egypt*, *Syria*, the *Oriental Provinces*, and *Arabia Felix*, there was no more left in his Treaſury, than forty

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* See *Bohadin*, p. 13. — The ſame Book, in the Extract from *Abulfeda*, p. 62.

† See *Bohad.* p. 13.

ſeven

ſeven pieces of Silver, and one of Gold; ſo that they were forced to borrow money, to defray the expences of his Funeral*. Ch. VI.

As to the facts reſpecting the Weſtern Cruſaders at this period, and particularly *Saladin*'s great Antagoniſt, *Richard Coeur de Leon*, theſe are ſubjects reſerved, till we come to the *Latins* or *Franks*.

We ſhall now ſay ſomething concerning *Arabian* Poetry and Works of *Invention*, adding withal a few more Anecdotes, relative to their *Manners* and *Character*.

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* See *Bohadin*, p 5. 13. and, in the ſame Book, the Extracts from *Abulfeda*, p. 62.—*Abulpharagius*, p. 277. See *Fuller*'s Character of *Saladin*, *Holy Warre*, B. III. ch. 14. as alſo the above Extracts, and *Abulpharagius*, both under the ſame pages.

CHAP. VII.

ARABIAN POETRY, *and Works of Invention — Facts relative to their Manners and Characters.*

ARABIAN POETRY is ſo immenſe a Field, that he, who enters it, is in danger of being loſt. 'Twas their favourite ſtudy long before the time of *Mahomet*, and many Poems are ſtill extant of an earlier Æra*. So much did they value themſelves upon the Elegance of their Compoſitions, that they called their neighbours, and more particularly the *Perſians*, BARBARIANS†. It ſeems un-

* See *Schultens* in his *Monumenta vetuſtiora Arabiæ*, Lugd. Bat. 1740, where there will be found Fragments of Poetry *many Centuries before Mahomet*, and ſome ſaid to be as antient *as the days of Solomon*.

† Vid. *Pocockii Not. in Carmen Tograi*, p. 5.—and *Abulfed.* p. 194.

fortunate

fortunate for theſe laſt, that the *old Greeks* ſhould have diſtinguiſhed them by the ſame appellation †. C. VII.

If we reckon among pieces of Poetry not the *Metrical* only, but thoſe alſo the mere efforts of *Invention* and *Imagination*, (ſuch as the incomparable *Telemachus*, of the truly eloquent *Fenelon*) we may juſtly range in this Claſs the *Arabian* Nights, and the *Turkiſh* Tales. They are valuable not only for exhibiting a picture of *Oriental* manners, during the ſplendor of the *Caliphate*, but for inculcating in many inſtances a uſeful and inſtructive *Moral*. Nothing can be better written than *the Tale of Alnaſchar*, to illuſtrate that important part of the *Stoic Moral*, the fatal conſequence *of not reſiſting our Fancies**.

They

† See *Iſocrates*, *Plato*, *Demoſthenes*, &c.

* A curious and accurate Verſion of this admirable Tale is printed at *Oxford*, in a Grammar of the *Arabic* Lan-

P. III. They were fond of the *Fabulous* and *Allegorical*, and loved to repreſent under that Form the doctrines they moſt favoured. They favoured no doctrine more than that of each individual's *inevitable Deſtiny*. Let us ſee after what manner they conveyed this doctrine.

" They tell us that as *Solomon* (whom " they ſuppoſed a Magician from his ſu- " perior Wiſdom) was one day walking " with a perſon in *Paleſtine*, his Compa- " nion ſaid to him with ſome horror, " *what ugly Being is that which approaches* " *us? I don't like his Viſage—ſend me, I* " *pray thee, to the remoteſt Mountain of* " *India.*" *Solomon* complied, and the very " moment he was ſent off, the *ugly* Being

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Language; a Verſion which gives us too much reaſon to lament our imperfect view of thoſe other ingenious Fictions, ſo *obſcurely* tranſmitted to us thro' a *French Medium*.

" arrived.

" arrived. " *Solomon* (ſaid the Being) *how* C. VII.
" *came that fellow* HERE? *I was to have*
" *fetched him from the remoteſt Mountain*
" *of India.*" *Solomon* anſwered—" ANGEL
" OF DEATH, *thou wilt find him* THERE *."

I may add to this that elegant Fiction concerning the *ſelf-taught* Philoſopher *Hai Ebn Yokdan*, who, being ſuppoſed to have been caſt an Infant on a deſert Iſland, is made by various Incidents (ſome poſſible, but all ingenious) to aſcend gradually, as he grew up *in Solitude*, to the Sublime of all Philoſophy, Natural, Moral, and Divine †.

BUT this laſt was the Production of a more refined Period, when they had adopt-

* This Tale was told me by Dr. *Gregory Sharpe*, late Maſter of the Temple, well known for his knowlege in *Oriental Literature*.

† See *Pococke*'s Edition of this Work, Oxon. 1671.

ed

P. III. ed the Philoſophy of other nations. In their earlier days of Empire they valued no Literature, but their own, as we have learnt from the celebrated Story, already related, concerning *Omar*, *Amrus*, and the Library at *Alexandria**.

THE ſame *Omar*, after the ſame *Amrus* had conquered the vaſt Province of *Egypt*, and given (according to the cuſtom of thoſe early times) many proofs of *perſonal* ſtrength and valour, the ſame *Omar* (I ſay) was deſirous to ſee the Sword, by which *Amrus* had performed ſo many Wonders. Having taken it into his hand, and found it no better than any other ſword, he returned it with contempt, and averred, *it was good for nothing*. *You ſay true, Sir*, replied *Amrus*; *for you demanded to ſee the Sword, not the Arm that wielded*

* See before, p. 252. 322.

it;

it; while that was wanting, the Sword was no better than the ſword of Pharezdacus. C. VII.

Now *Pharezdacus* was it ſeems a Poet, famous for his *fine deſcription* of a Sword, but not equally famous for his *perſonal Proweſs* *.

'Tis a ſingular inſtance of their attention to *Hoſpitality*, that they uſed to kindle Fires by night, upon Hills near their Camps, to conduct wandering Travellers to a place of refuge †.

Such an attention to this Duty naturally brings to our mind what *Eumæus* in *the Odyſſey* ſays to *Ulyſſus*.

Ξεῖν' ἔ μοι θέμις ἔς', ὅδ' εἰ κακίων σέθεν ἔλθοι,
Ξεῖνον ἀτιμῆσαι, πρὸς γὰρ Διός εἰσιν ἅπαντες
Ξεῖνοι——

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* *Pocock. Notæ in Carm. Togr.* p. 184.

† *Ejuſd. Carm. Tograi*, p. 111.

Stranger,

P III. STRANGER, *I dare not with diſhonour treat*
A STRANGER, *tho' a worſe, than thou,*
ſhould come;
For STRANGERS *all belong to Jove* —
Οδυσ. Ξ. 56.

NOR are there wanting other inſtances of Reſemblance to the age of *Homer*. When *Ibrahim*, a dangerous competitor of the Caliph *Almanzur*, had in a deciſive battle been mortally wounded, and his friends were endeavouring to carry him off, a deſperate conflict enſued, in which the Enemy prevailed, overpowered his Friends, and gained what they contended for, the Body of *Ibrahim*. The reſemblance between this Story, and that reſpecting the Body of *Patroclus*, is a fact too obvious, to be more than hinted *.

IN an earlier period, when *Moawigea* (the competitor of the great *Alli*) was preſt

* See *Ayaſſeda*, p. 148.

in

in a battle, and had juſt begun to fly, he is reported to have rallied upon the ſtrength of certain verſes, which at that critical inſtant occured to his memory. The Verſes were theſe, as we attempt to tranſlate them. C. VII.

When direful Scenes of Death appear,
And fill thy flutt'ring Heart with fear:
Say—HEART! *be firm; the ſtorm endure;*
For Evils ever find a cure.
Their Mem'ry, ſhould we 'ſcape, will pleaſe;
*Or, ſhould we fall, we ſleep at eaſe**.

THIS naturally ſuggeſts to every Lover of *Homer*, what is ſaid by *Ulyſſes*.

Τέτλαθι δὴ κραδίη· καὶ κύντερον ἄλλο ποτ' ἔτλης
Ἤματι τῷ, ὅτε, κ. τ. λ. Οδυσ. Υ'. 18.

Indure it, HEART; *for worſe thou haſt indured*
In days of yore, when &c.

* *Abulfeda*, p. 91.

P. III. Such Reſemblances, as theſe, prove a probable connection between the manners of the *Arabians*, and thoſe of the antient *Greeks*. There are other Reſemblances, which, as they reſpect not only *Greek* Authors but *Roman*, are perhaps no more than *caſual*.

Thus an *Arabian* Poet—

Horſes and Wealth we know you've none;
Let then your Eloquence atone
*For Fortune's failure**——

What the *Arabian* ſays of his Friend, *Horace* ſays of himſelf.

Donarem pateras, grataque commodus,
Cenſorine, meis &c. Od. L.

Another of their Poets has the following Sentiment.

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* *Abulfeda*, p. 279.

Who

C. VII.

Who fondly can himſelf deceive,
And venture Reaſon's rules to leave;
Who dares, thro' ignorance, aſpire
To that, which no one can acquire;
To ſpotleſs fame, to ſolid health,
To firm, unalienable, wealth:
Each Wiſh he forms, will ſurely find
A Wiſh denied to human kind.*

HERE we read *the Stoic* Deſcription of *Things not in our power*, and the conſequence of purſuing them, as if they were *Things in our power*, concerning which fatal miſtake ſee *Epictetus*, either in the Original, or in Mrs. *Carter*'s valuable Tranſlation. The *Enchiridion* we know begins with this very doctrine.

THERE is a fine Precept among the *Arabians—Let him, to whom* THE GATE

* *Abulfeda*, p. 279.

P. III. *of Good Fortune is opened, ſeize his Opportunity; for he knoweth not, how ſoon it may be ſhut.*

COMPARE this with thoſe admired Lines in *Shakſpeare*—

There is A TIDE *in the affairs of men,*
Which taken at the flood, &c.
Jul. Cæſ. Act IV. Sc. 5.

THO' the *Metaphors differ*, the *Sentiment* is *the ſame**.

IN the Comment on the Verſes of *Tograi* we meet an *Arabic* Sentiment, which ſays, that *a Friend is another ſelf.* The ſame elegant thought occurs in *Ariſtotle*'s Ethics, and that in the ſame words. Ἔστι γὰρ ὁ φίλος ἄλλος αὐτός. †.

* *Bibliſm Vit. Sanct.* p. 73. Of this Work, p. 169.

† *Ariſt. Ethic. Nicom.* X. 4. and *Not. in Carm. Tograi*, p. 25.

AFTER

C. VII.

AFTER the preceding inſtances of *Arabian* Genius, the following perhaps may give a ſample of their *Manners* and *Character*.

ON a rainy day the *Caliph Almotaſem* happened, as he was riding, to wander from his attendants. While he was thus alone, he found an old Man, whoſe Aſs, laden with faggots, had juſt caſt his burden, and was mired in a ſlough. As the old Man was ſtanding in a ſtate of perplexity, *the Caliph* quitted his horſe, and went to helping up the Aſs. *In the name of my father and my mother, I beſeech thee*, ſays the old Man, *do not ſpoil thy cloaths. That is nothing to Thee*, replied the Caliph, who, after having helped up the Aſs, replaced the faggots, and waſhed his hands, got again upon his horſe, the old Man in the mean time crying out, *Oh Youth, may God reward thee!* Soon after this the Caliph's com-

P. III. pany overtook him, whom he generouſly commanded to preſent the old Man with a noble largeſs of gold*.

To this inſtance of *Generoſity* we ſubjoin another of *Reſentment*.

THE *Grecian Emperors* uſed to pay *the Caliphs* a tribute. This the Emperor *Nicephorus* would pay no longer; and not only that, but requiring the *Caliph* in a haughty manner to refund all he had received, added that, if he refuſed, the Sword ſhould decide the Controverſy. The Caliph had no ſooner read the Letter, than inflamed with rage he inſcribes upon the back of it the following anſwer.

In the name of the moſt merciful God: from Harun, Prince of the Faithful, to Nicephorus, Dog of the Romans: I have

* *Acuphorogius*, p. 166.

read

read thy Epiſtle, Thou Son of an unbelieving Mother: to which, what thou ſhalt BEHOLD, *and not what thou ſhalt* HEAR, *ſhall ſerve for an anſwer.* C. VII.

HE immediately upon the very day decamped; marched as far as *Heraclia*, and, filling all things with rapine and ſlaughter, extorted from *Nicephorus* the performance of his Contract *.

THE following is an inſtance of a calmer *Magnanimity*. In the middle of the third Century after *Mahomet*, one *Jacub*, from being originally a Brazier, had made himſelf Maſter of ſome fine Provinces, which he governed at will, tho' profeſſing (like the Eaſtern Governors of later times) a ſeeming deference to his proper Sovereign.

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* *Abulfeda*, p. 166, 167.

P. III. THE *Caliph*, not ſatisfied with this apparent ſubmiſſion, ſent a Legate to perſuade him into a more perfect obedience. *Jacub*, who was then ill, ſent for the Legate into his preſence, and there ſhewed him three things, which he had prepared for his inſpection; a Sword, ſome black Barley Bread, and a Bundle of Onions. He then informed the Legate, that, ſhould he die of his preſent diſorder, the Caliph in ſuch caſe would find no farther trouble. But if the contrary ſhould happen, there could be then no Arbitrator to decide between them, excepting *that*, pointing to the *Sword*. He added, that if Fortune ſhould prove adverſe, ſhould he be conquered by the Caliph, and ſtripped of his poſſeſſions, he was then reſolved to return to his antient frugality, pointing to the *Black Bread* and the *Bundle of Onions* *.

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* *Abulfeda*, p. 214.

To former inſtances of *Munificence* we add the following, concerning the celebrated *Almamun* *. C. VII.

BEING once at *Damaſcus*, and in great want of money, he complained of it to his Brother *Mottaſem*. His Brother aſſured him he ſhould have money in a few days, and ſent immediately for thirty thouſand pieces of Gold from the revenues of thoſe Provinces, which he governed in the name of his Brother. When the money arrived, brought by the Royal beaſts of burden, *Almamun* invited *Jahia* the Son of *Actam*, one of his favourites, to attend him on horſeback, and view what was brought. They went accordingly, and beheld the Treaſure arranged in the fineſt order, and the Camels too, which had brought it, richly decorated. The Prince admired both the quantity

* See p. 326.

of

P. III. of the money, and the elegance of the ſhow; and as his Courtiers looked on with no leſs admiration, *he bid them be of good cheer.* Then turning about to *Jahia: O! Abu Mohammed,* ſays he, *we ſhould be ſordid indeed, were we to depart hence with all this money, as if it were ſcraped up for ourſelves alone, whilſt our longing friends look on to no purpoſe.* Calling therefore immediately for a Notary, he commands him to write down for ſuch a family ſo many thouſands; for ſuch a family ſo many; and ſo on, never ſtopping till, out of the thirty thouſand pieces, he had given away twenty-four thouſand, without ſo much as taking his foot out of the ſtirrup*.

From *Munificence* we paſs to another Quality, which, tho' leſs amiable, is not leſs ſtriking and popular, I mean *Magnificence.*

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* *Anvari*, p. 189.

C. VII.

THE ſplendour of the Caliph *Moctader*, when he received the Ambaſſador of the *Greek Emperor* at *Bagdad*, ſeems hardly credible. We relate it from one of their Hiſtorians, preciſely as we find it.

THE Caliph's whole Army both Horſe and Foot were under Arms, which together made a Body of one hundred and ſixty thouſand Men. His State-officers ſtood near him in the moſt ſplendid apparel, their Belts ſhining with Gold and Gems. Near them were ſeven thouſand Eunuchs; four thouſand white, the remainder of them black. The Porters or Door-keepers were in number ſeven hundred. Barges and Boats with the moſt ſuperb decoration were ſwimming on the *Tigris*. Nor was the Palace itſelf leſs ſplendid, in which were hung up thirty-eight thouſand pieces of Tapeſtry; twelve thouſand five hundred of which were of ſilk, embroidered with gold. The Carpets on the floor were twenty-two thou-

P. III. thouſand. An hundred Lions were brought out, with a Keeper to each Lion.

AMONG the other Spectacles of rare and ſtupendous luxury, was a Tree of Gold and Silver, which opened itſelf into eighteen larger branches, upon which, and the other leſs branches, ſate Birds of every ſort, made alſo of gold and ſilver. The Tree glittered with Leaves of the ſame Metals, and while its branches thro' Machinery appeared to move of themſelves, the ſeveral Birds upon them warbled their proper and natural notes.

WHEN the *Greek* Ambaſſador was introduced to the *Caliph*, he was led by the Viſir thro' all this *Magnificence* *.

BUT beſides *Magnificence* of this kind, which was at beſt but *temporary*, the

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* *Anal. Arab.* p. 237. This, according to the *Chriſtian* Æra, happened in the year 917.

Caliphs

Caliphs gave inſtances of *Grandeur* more *permanent*. Some of them provided public buildings for the reception of Travellers; ſupplied the Roads with Wells and Watering Places; meaſured out the diſtances by columns of Stone, and eſtabliſhed Poſts and Couriers. Others repaired old Temples, or built magnificent new ones. The proviſion of Snow (which in hot Countries is almoſt a Neceſſary) was not forgotten. Add to this Forums, or public Places for Merchants to aſſemble; Infirmaries; Obſervatories, with proper Inſtruments, for the uſe of Aſtronomers; Libraries, Schools, and Colleges for Students; together with Societies, inſtituted for Philoſophical inquiry*. C. VII.

In

* Many things are enumerated in this Paragraph, to confirm which we ſubjoin the following References among many omitted.

For *Buildings to accommodate Travellers*, *Abulfed.* p. 154. *Abulphar.* p. 315, 316.

For

P. III. In the account of the *Eſcurial Arabic* Manuſcripts, lately given by the learned *Caſiri*, it appears that the *Public* Libraries in *Spain*, when under the *Arabian* Princes, were no fewer than ſeventy : a noble help

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For *Wells upon the Road, Watering-places* and *Mile-ſtones*, *Abulfed.* p. 154. for *Poſts and Couriers*, the ſame, p. 157. 283.

For *Temples*, *Abulfed.* p. 125. *Abulphar.* p. 210, 315, 316.

For *Snow*, *Abulfed.* p. 154. *Abulphar.* p. 261. *Bohadin*, p. 70.

For *Infirmaries*, *Abulphar.* p. 210. 343.

For *Obſervatories*, *Public Schools*, &c. *Abulphar.* p. 216.

For *Learned Societies*, *Abulphar.* p. 217. *Abulfed.* p. 181, 182, 183. 210. 274. *Bohadin Vit. Salad.* p. 25.

Among their Philoſophical Tranſactions was a Menſuration of the Earth's Circumference, made by order of the Caliph *Almamun*, which they brought to about twenty-four thouſand Miles.

this

this to Literature, when Copies of Books were ſo rare and expenſive*. C. VII.

A tranſaction between one of the Caliph of *Bagdad*'s Ambaſſadors and the Court of *Conſtantinople*, is here ſubjoined, in order to illuſtrate the then *Manners* both of the Ambaſſador and the Court.

As this Court was a remnant of the antient Imperial one under the *Cæſars*, it ſtill retained (as was natural) after its dominions were ſo much leſſened, an attachment to that Pomp and thoſe minute Ceremonials, which in the zenith of its Power it had been able to enforce. 'Twas an Affection for this ſhadow of Grandeur, when the ſubſtance was in a manner gone, that induced the Emperor *Conſtantine Por-*

* Vid. *Biblioth. Arabico-Hiſpan.* Vol. II. p. 71. *Matriti*, 1770.

phyrogenitus

P. III. *phyrogenitus* to write no leſs than a large Folio Book upon its Ceremonials*.

'Twas in conſequence of the ſame principles, that the above Ambaſſador, tho' coming from the *Caliph*, was told to make a humble obeiſance, as he approached the *Grecian* Emperor. This the Ambaſſador (who had his *national* pride alſo) abſolutely refuſing, it was ingeniouſly contrived, that he ſhould be introduced to the Emperor thro' a door ſo very low, as might oblige him, however unwillingly, to make the Obeiſance required. The Ambaſſador, when he arrived, no ſooner ſaw the door, than he comprehended the contrivance, and with great readineſs turned about, and entered the Room backward†.

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* See before, p. 299.

† *Author.*

C. VII.

We have ſaid little concerning eminent Arabians during this period in Spain. Yet that we may not be wholly ſilent, we ſhall mention one fact concerning Averroes, the famous Philoſopher and Lawyer, who was born at *Corduba* in the eleventh Century.

As he was lecturing one day in the College of Lawyers, a Slave, belonging to one who was his Enemy, came and whiſpered him. Averroes turning round, and ſaying, *well, well*, the company believed the Slave had brought him a meſſage from his maſter. The next day the Slave returned, implored his pardon, and publicly confeſſed that, when he whiſpered him, he had ſpoken a ſlander. *God forgive thee*, replied Averroes; *Thou haſt publicly ſhewn me to be a patient man; and as for thy injury, 'tis not worthy of notice.* Averroes after this gave him money, adding withal this monition:

P. III. *What thou haſt done to* ME, *do not do to another* *.

AND here, before we conclude this Chapter, we cannot help confeſſing that the *Facts*, we have related, are not always arranged in the ſtrict order of *Chronology*.

THE MODES indeed of *Hiſtory* (if theſe Chapters merit that name) appear to be different. *There is a Mode* which we may call Hiſtorical *Declamation*; a *Mode*, where the Author, dwelling little upon *Facts*, indulges himſelf in various and copious *Reflections*.

WHATEVER Good (if any) may be derived from this Method, it is not likely to give us much Knowledge of *Facts*.

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* *Fabric. Biblioth. Græc.* T. XIII. p. 283, 284.

Another

Another Mode is that, which I call *General* or rather *Public* Hiſtory; a *Mode*, abundant in *Facts*, where Treaties and Alliances, Battles and Sieges, Marches and Retreats are accurately retailed; together with Dates, Deſcriptions, Tables, Plans, and all the collateral helps both of *Chronology* and *Geography*. C. VII.

In this, no doubt, there is Utility. Yet *the ſameneſs* of the Events reſembles not a little the Sameneſs of Human Bodies. One Head, two Shoulders, two Legs, &c. ſeem equally to characteriſe an *European* and an *African*; a native of *old Rome*, and a native *of Modern*.

A third Species of Hiſtory ſtill behind is that, which gives a ſample of Sentiments and Manners.

If the account of *theſe laſt* be faithful, it cannot fail being inſtructive, ſince we view thro' theſe *the interiour of human Nature*.

P. III. *ture.* 'Tis by theſe we perceive what ſort of animal *Man* is; ſo that while not only *Europeans* are diſtinguiſhed from *Aſiatics*, but *Engliſh* from *French*, *French* from *Italians*, and (what is ſtill more) every individual from his neighbour: we view at the ſame time ONE NATURE, *which is common to them all.*

Horace informs us that a *Drama*, where the SENTIMENTS and MANNERS are well preſerved, will pleaſe the Audience more than a POMPOUS FABLE, where they are *wanting**. Perhaps, what is true in *Dramatic* Compoſition, is not leſs true in *Hiſtorical.*

PLUTARCH, among the *Greek* Hiſtorians, appears in a peculiar manner to have merited this praiſe. So likewiſe BODIN among the *Arabians*, and to Him

* Sup. p. 212. in the Note.

we

we add ABUL-PHARAGIUS, and ABUL-FEDA, from whom ſo many facts in theſe Chapters are taken. C. VII.

NOR ought I to omit (as I ſhall ſoon refer to them) ſome of our beſt MONKISH HISTORIANS, tho' prone upon occaſion to degenerate into *the incredible*. As they often lived during the times which they deſcribed, 'twas natural they ſhould paint *the life* and THE MANNERS, which *they ſaw*.

A SINGLE Chapter more will finiſh all we have to ſay concerning the *Arabians*.

CHAP. VIII.

ARABIANS *favoured* MEDICINE *and* ASTROLOGY—*facts, relative to theſe two ſubjects*—*they valued* KNOWLEDGE, *but had no Ideas of* CIVIL LIBERTY—*the mean Exit of their laſt Caliph*, MOSTASSEM—*End of their Empire in* ASIA, *and in* SPAIN—*their preſent wretched degeneracy in* AFRICA—*an Anecdote.*

THE ARABIANS favoured MEDICINE and ASTROLOGY, and many of their Princes had Profeſſors of each ſort uſually near their perſons. *Self-Love*, a natural Paſſion, led them to reſpect the Art of Healing; *Fear*, another natural Paſſion, made them anxious to know *the Future*, and *Superſtition* believed there were men, who, by *knowing the Stars*, could diſcover it.

WE

C.VIII.

We ſhall firſt ſay ſomething concerning Medicine*, which we are ſorry to couple with ſo futile an impoſture.

'Tis commonly ſuppoſed that *the Preſcriber* of Medicines, and *the Provider*, that is to ſay in common words, *the Phyſician* and *the Apothecary*, were characters anciently *united* in *the ſame* perſon. The following fact proves the contrary, at leaſt among *the Orientals*.

In an Army commanded by *Aphſhen*, an Officer of the *Caliph Al-Motaſſem*, it happened that *Aphſhin* and the Army Phyſician, *Zacharias*, were diſcourſing together. *I aſſert*, ſays *Zacharias*, *you can ſend for nothing from an Apothecary, but, whether he has it or has it not, he will affirm that he has*. *Aphſhin*, willing to make the trial, bids them bring him a catalogue of unknown *people*, and tranſcribing out of it

* *Abulphar.* p. 160.

P. III. about twenty of their *names*, ſends Meſſengers to the Apothecaries to provide him thoſe Medicines. A few confeſt they knew no ſuch medicines; others affirmed *they knew them well*, and taking the money from the Meſſengers, gave them ſomething out of their ſhops. *Aphſhin* upon this, called them together, permitted thoſe, who ſaid they knew nothing of the Medicines, to remain in the Camp, and commanded the reſt that inſtant to depart *.

THE following ſtory is more intereſting.

THE Caliph, *Mottawakkell*, had a Phyſician belonging to him, who was a CHRISTIAN, named *Honaïn*. One day, after ſome other incidental converſation, *I would have thee*, ſays the Caliph, *teach me a Preſcription, by which I may take off any*

* *Abulpharag.* p 167.

Enemy

Enemy I pleaſe, and yet at the ſame time it ſhould never be diſcovered. *Honaïn*, declining to give an anſwer, and pleading ignorance, was impriſoned.

BEING brought again, after a year's interval, into the *Caliph*'s preſence, and ſtill perſiſting in his ignorance, tho' threatened with death, the *Caliph* ſmiled upon him and ſaid, *Be of good cheer, we were only willing to try thee, that we might have the greater confidence in thee.*

As *Honaïn* upon this bowed down and kiſſed the Earth, *What hindered thee*, ſays the *Caliph*, *from granting our requeſt, when thou ſaweſt us appear ſo ready to perform what we had threatened?* *Two things*, replied *Honaïn*, MY RELIGION, *and* MY PROFESSION: MY RELIGION, *which commands me to do good to my Enemies*; MY PROFESSION, *which was purely inſtituted for the benefit of Mankind.* TWO NOBLE LAWS,

P. III. LAWS, ſaid the *Caliph*, and immediately preſented him (according to the Eaſtern Uſage) with rich garments and a ſum of money *.

THE ſame *Caliph* was once ſitting upon a Bench with another of his Phyſicians, named *Bactiſh*, who was dreſt in a Tunic of rich ſilk, but which happened on the edge to have a ſmall Rent. The *Caliph*, entering into diſcourſe with him, continued playing with this rent, till he had made it reach up to his girdle. In the courſe of their converſation, the *Caliph* aſked him, *How he could determine, when a Perſon was ſo mad, as to require being bound? — We bind Him*, replies *Bactiſh*, *when things proceed to that extremity, that he tears the Tunic of his Phyſician up to the girdle.* The *Caliph* fell backward in a fit of laughing, and ordered *Bactiſh* (as

* *Abu pharag.* p. 172, 173.

he

he had ordered *Honaïn*) a Preſent of rich Garments, and a Donation in Money *. C.VIII.

THAT ſuch Freedom of Converſation was not always checked, may appear from the following, as well as the preceding Narrative.

THE *Caliph, Al-wathick,* was once fiſhing with a rod and line, upon a Raft in the River *Tigris.* As he happened to catch nothing, he turned about to his Phyſician *John, the Son of Miſna,* then ſitting near him, and ſaid a little ſharply, *Thou unlucky fellow, get thee gone. Commander of the Faithful,* replies his Phyſician, *ſay not what is abſurd. That John, the Son of Miſna, whoſe Father was an obſcure Man, and whoſe Mother was purchaſed for a few pieces of Silver; whom Fortune has ſo far favoured, that he has*

* *Abulpharag.* p. 171.

been

P. III. *been admitted to the ſociety and familiarity of Caliphs; who is ſo overpowered with the good things of life, as to have obtained from them that, to which even his hopes did not aſpire; that* HE (I ſay) *ſhould be an* UNLUCKY FELLOW, *is ſurely ſomething moſt abſurd.—*

However, if the Commander of the Faithful would have me tell him, WHO IS UNLUCKY, *I will inform him.—And who is he,* ſays the *Caliph?—The Man,* replied JOHN, *who being ſprung from four Caliphs, and being then raiſed thro' God to the Caliphate* HIMSELF, *can leave his Caliphate and his Palaces, and in the middle of the Tigris ſit upon a paultry raft twenty cubits broad, and as many long, without the leaſt aſſurance that a ſtormy blaſt may not ſink him; reſembling too by his employ the pooreſt, the worſt fellows in the world, I mean Fiſhermen.*

THE

THE Prince on this ſingular diſcourſe only remarked—*My Companion I find is moved, if my preſence did not reſtrain him**. C. VIII.

ANOTHER inſtance of lenity I muſt not omit, tho' in a later period, and in another Country. When *Al-azis* was Sultan of Egypt, a Poet there wrote a ſcandalous invective upon *Him* and *his Vizir*. The Vizir complained and repeated the Verſes to *Al-azis*, to whom the Sultan thus replied: *I perceive*, ſays he, *that in this invective* I' *have my ſhare along with* YOU: *in pardoning it*, YOU *ſhall have your ſhare along with* ME'†.

WE are now, as we promiſed, to mention ASTROLOGY, which ſeems to have been connected in its origin with *Aſtronomy*. Philoſophers, men of veracity,

* *Abulpharag.* p. 168.

† *Abulpharag.* p. 219.

ſtudied

P. III. ſtudied the Heavenly Bodies; and 'twas upon *their* labours, that Impoſtors built *Aſtrology*.

THE Following Facts however, notwithſtanding its temporary credit, ſeem not much in its favour.

WHEN *Al-wathick* (the *Caliph*, whom we have juſt mentioned) was dangerouſly ill, he ſent for *his Aſtrologers*, one of whom, pretending to inquire into his deſtiny, pronounced that from that day he would live fifty years. He did not however live beyond ten days *.

A few years after, the ſame Pretenders to Prediction ſaid, that a vaſt number of Countries would be deſtroyed by floods; that the Rains would be immenſe, and

* *Abulpharag.* p. 168.

the

the Rivers far exceed their uſual boundaries. C.VIII.

MEN began upon this to prepare; to expect Inundations with terror; and to betake themſelves into places, which might protect them by their altitude.

THE Event was far from correſponding either to the *threats* of the Prophets, or to the *fears* of the Vulgar. The Rain that ſeaſon was ſo remarkably ſmall, and ſo many Springs and Rivers were abſorbed by the Drought, that Public Supplications for Rain were many times made in the City of *Bagdad**.

WE muſt however confeſs that notwithſtanding theſe and many other ſuch failures, *Aſtrologers* ſtill maintained their

* *Abulpharag.* p. 181. *Abulfeda*, p. 222.

ground,

P. III. ground, gained admittance for many years into the Courts of theſe Princes, and were conſulted by many, who appear not to have wanted abilities.

As the *Weſt* of *Europe* learnt *Aſtronomy* from theſe *Arabians*, ſo ASTROLOGY appears to have attended it, and to have been much eſteemed during Centuries not remote, thro' *Germany*, *Italy*, *France*, &c.

EVEN ſo late as the days of Cardinal *Mazarine*, when that Miniſter lay on his death-bed, and a Comet happened to appear, there were not wanting Flatterers to inſinuate, that it had reference to *Him*, and his deſtiny. The Cardinal anſwered them with a manly pleaſantry—" *Meſ-*
" *ſieurs, la Comete me fait trop d'hon-*
" *neur**."

* *Bayle, ſur la Comete.*

C.VIII.

We cannot quit theſe Orientals without obſerving that, tho' they eagerly coveted the fair Fruit of Knowlege, they appear to have had little reliſh for the fairer Fruit of Liberty. This valuable Plant ſeems to have rarely flouriſhed beyond the bounds of *Europe*, and ſeldom even there, but in *particular* regions.

It has appeared indeed from the facts already alleged, that theſe *Eaſtern* Princes often ſhewed many eminent Virtues; the Virtues I mean of Candour, Magnanimity, Affability, Compaſſion, Liberality, Juſtice, and the like. But it does not appear, that either *they* or their *ſubjects* ever quitted thoſe ideas of *Deſpotiſm* and *Servitude*, which during all ages appear to have been *the Characteriſtic* of *Oriental* Dominion.

As all things human naturally decay, ſo, after a period of more than five Centuries, did the illuſtrious race of the Abas-

P. III. SIDÆ. The laſt *reigning* Caliph of that Family, *Al-Moſtaſſem*, waſting his time in idleneſs and luxury, and that without the leaſt Judgment, or Conſiſtency in the conduct of his Empire; when he was told of the formidable approach of the *Tartars*, and how neceſſary it was, either to ſooth them by Submiſſion, or to oppoſe them by Force, made, in anſwer to this advice, the following mean reply—*For* ME *Bagdad ſuffices; which they will not ſurely think too much, if I yield them the other Provinces. They will not invade me, while I remain there; for this is my Manſion, and the place of my abode.*

LITTLE did theſe poor Sentiments avail. *Bagdad* ſoon after was taken, and he himſelf, having baſely aſked permiſſion to approach the *Tartar* Prince, appeared, and offered him diſhes, filled with Pearls and precious Stones. Theſe *the Tartar* diſtributed among his Attendants, and a few days

days after put the unhappy *Caliph* to death*. C. VIII.

Bagdad being loſt, by this fatal Event the *Dignity* and *Sovereignty* of the *Caliphs* were no more.

THE Name indeed remained in *Egypt* under the *Mamlucs*, but it was a name merely of *Honour*, as thoſe other Princes were abſolute.

IT even continued in the ſame Family to the time of *Selim*, Emperor of the *Turks*. When that Emperor in 1520 conquered *Egypt*, and deſtroyed the *Mamlucs*, he carried the *Caliph*, whom he found there, a Priſoner to *Conſtantinople*. 'Twas partly in this laſt City, and partly in *Egypt* that this *Caliph*, when degraded,

* *Abulpharag.* p. 318, 337, 338, 339. Theſe Events happened in the middle of the thirteenth Century.

P. III. lived upon a Penſion. When he died, the Family of THE ABASSIDÆ, once ſo illuſtrious, and which had borne the Title of *Caliph* for almoſt eight hundred years, ſunk with Him from Obſcurity into Oblivion*.

WHEN the *Tartars* and the *Turks* had extinguiſhed the Sovereignty of theſe *Arabians* in the Eaſt, and the Deſcendants of the antient *Spaniards* had driven them out of *Spain*, the remainder in *Africa* ſoon degenerated; till at length under the celebrated MULY ISMAEL, in the beginning of this Century, they ſunk into a State of *Ignorance*, *Barbarity*, and *abject Servi-*

* See the Supplement of that excellent Scholar, *Pocock*, to his Edition of *Abulpharagius*. In this Supplement we have a ſhort but accurate Account of the *Caliphs* who ſucceeded *Moſtajim*, even to the time of their Extinction.

See alſo *Herbelot's Biblioth. Orientale*, under the Word *Abaſſides*, with the ſeveral references to other Articles in the ſame Work.

tude,

tude, hardly to be equalled either in ancient or in modern Hiſtory. C.VIII.

But I ſay nothing concerning them during this unhappy Period. That which I have been treating, tho' in Chronology a *middle* Period, was to them, in many reſpects, a truly *Golden* one.

I conclude this Chapter with the following Anecdote, ſo far curious, as it proves that, even in our own Century, the Taſte among *the Orientals* for Philoſophy was not *totally* extinguiſhed.

In the year 1721 a Turkiſh Envoy came to the Court of *France*. As he was a Man of Learning, he ſearched thro' *Paris* (tho' in vain) for the Commentary of *Averroes upon Ariſtotle*, a large Work in *Latin*, containing five Folio Volumes, printed at *Venice* by the *Juntæ*, in the years 1552, 1553. It happened that, viſiting

P. III. ſiting the King's Library, he ſaw the Book he wanted; and ſeeing it, he could not help expreſſing his ardent wiſh to poſſeſs it. The King of *France*, hearing what had happened, ordered the Volumes to be magnificently bound, and preſented him by his Librarian, the Abbe *Bignon**.

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* *Vid. Reimanni Hiſtor. Atheiſmi et Atheorum*, 8vo. p. 537.

CHAP. IX.

Concerning the LATINS *or* FRANKS — BEDE, ALCUIN, JOANNES ERIGENA, *&c.* GERBERTUS *or* GIBERTUS, *travelled to the Arabians in Spain for improvement — ſuſpected of* MAGIC — *this the misfortune of many ſuperior Geniuſes in dark Ages*; *of* BACON, PETRARCH, FAUST, *and others — Erudition of* THE CHURCH; *Ignorance of* THE LAITY — INGULPHUS, *an Engliſhman, educated in the Court of Edward the Confeſſor — attached himſelf to the Duke of Normandy — accompliſhed Character of* QUEEN EGITHA, *Wife of the Confeſſor — Plan of Education in thoſe Days —* THE PLACES *of Study,* THE AUTHORS *ſtudied — Canon Law, Civil Law, Holy War, Inquiſition — Troubadours —* WILLIAM OF POICTON — *Debauchery, Corruption, and Avarice of the Times —*

P. III. WILLIAM THE CONQUEROR, *his Character and Taſte—his Sons,* RUFUS *and* HENRY—*little Incidents concerning them* —HILDEBERT, *a Poet of the times—fine Verſes of his quoted.*

I Paſs now to another Race, THE LATINS, *or Inhabitants of* WESTERN EUROPE, who in this middle age were often by the *Arabians*, their Contemporaries, called FRANKS.

IGNORANCE was their *general* Character, yet *Individuals* we except in the enumeration, which follows.

BEDE, called *the Venerable* from his reſpectable Character, was *an Engliſhman*; was born in the ſeventh Century, but flouriſhed in the eighth; and left many Works, Critical, Hiſtorical, and Theological, behind him.

ALCUIN

ALCUIN (ſometimes called *Alcuinus*, ſometimes *Flaccus Albinus*) was *Bede*'s Diſciple, and like him an *Engliſhman*. He was famous for having been Preceptor to *Charlemagne*, and much in his favour for many years*. Ch. IX.

JOANNES ERIGENA, a Native of *Scotland*, and who about the ſame period, or a little later lived ſometimes in *France*, and ſometimes in *England*, appears to have underſtood *Greek*, a rare accompliſhment for *thoſe* Countries in thoſe days.

IT is related of him, that when he was once ſitting at table over againſt the Emperor, *Charles the Bald*, the Emperor

* The *Grammatical* Works of theſe two, together with thoſe of other Grammarians, were publiſhed in Quarto by *Putſchius*, at *Hanover*, in the year 1605. Thoſe, who would learn more concerning them, may conſult *Fabricius* and *Cave*.

aſked

P. III. aſked him — *How far diſtant* A SCOTT *was from* A SOTT ?—*As far, Sir,* replied he, *as the Table's length* *.

A Treatiſe of his, which appears to be *Metaphyſical,* intitled *De Diviſione Naturæ,* was printed in a thin Folio at OXFORD, in the year 1681.

ADELARD, a Monk of *Bath,* for the ſake of *Mathematical* Knowlege travelled into *Spain, Egypt,* and *Arabia,* and tranſlated *Euclid* out of *Arabic* into *Latin,* about the year 1130. ROBERT OF READ-

* In the original, taken from *Roger de Hoveden, Annal. pars prior,* it is — *Quid diſtæt inter* SOTUM *et* SCOTUM ?—The Anſwer was—*Tabula tantum.*

We have tranſlated SOTUM, SOTT, in order to preſerve the Emperor's dull Pun, tho' perhaps not quite agreeably to its proper meaning.

The word SCOTUM plainly decides the Country of this learned man, which ſome ſeem, without reaſon, to have doubted.

ING,

ING, a Monk, travelled into *Spain* on the ſame account, and wrote about the year 1143*. Ch. IX.

THEY found, by fatal experience, that little Information was to be had *at home*, and therefore ventured upon theſe perilous journies abroad.

GERBERTUS or GIBERTUS, a Native of *France*, flouriſhed a little before them in the *tenth* Century, called, (tho' not on his account) *Sæculum obſcurum, the dark Age*. His ardent Love for *Mathematical Knowlege* carried *Him* too from his own Country into *Spain*, that he might there learn Science from the learned *Arabians*.

AFTER an uncommon proficiency in the *Mathematics*, and after having re-

* See *Wallis's* Preface to his *Algebra*, *Fol. Lond.* 1685. p. 5.

commended

P. III. commended himſelf for his Learning and Abilities both to *Robert*, King of *France*, and to the Emperor *Otho*, he became firſt Archbiſhop of *Rheims*, then of *Ravenna*, and at length *Pope*, by the name of SYLVESTER THE SECOND.

HIS three capital Preferments being at *Rheims*, *Ravenna*, and *Rome*, each beginning with an R, gave occaſion to the following barbarous Verſe—

Tranſit ab R Gerbertus ad R, poſt Papa viget R.*

'TIS ſingular that not his *Sacerdotal*, nor even his *Pontifical* Character could ſcreen him from the imputation of MAGIC, incurred merely, as it ſhould ſeem, from his *ſuperior Ingenuity*.

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* See *Brown's Faſciculus rerum expetendār. et fugiendār.* Vol. II. p. 83,

A Biſhop

A Biſhop *Otho*, who lived in the next Century, gravely relates of him, that he obtained the *Pontificate* by *wicked Arts*, for in his youth, when he was nothing more then a ſimple Monk, having left his Monaſtery, *he gave himſelf up wholly to the Devil*, on condition *he might obtain* that, which he deſired. Ch. IX.

Soon after this, the ſame Hiſtorian, having given an account of his gradual Riſe, ſubjoins — that at length, *by the Devil's help*, he was made *Roman Pontiff*, but then it was upon *Compact*, that after his deceaſe, he ſhould wholly in *Body* and *Soul* belong to Him, thro' whoſe frauds he had acquired *ſo great* a Dignity *.

A Car-

* *Hic* (ſcilicet Gerbertus) *matis artibus Pontificatum obtinuit, eo quod ab adoleſcentia, cum Monachus eſſet, relicto Monaſterio, ſe totum Diabolo obtulit, modo quod optabat obtineret.* — And ſoon after, a ſhort narrative of his Riſe being given, the Hiſtorian ſubjoins—*Poſtremò Romanus*

P. III. A Cardinal *Benno*, of nearly the ſame age with this Biſhop *Otho*, ſpeaking of the ſame great man (*Gerbertus* I mean) informs us, *his Demon* had aſſured him, that he ſhould not die, till he had celebrated Maſs at *Jeruſalem*—that *Gerbertus*, miſtaking this for *the City* ſo called, unwarily celebrated Maſs *at Rome*, in *a Church* called *Jeruſalem*, and, being deceived by the *Equivocation of the Name*, met a ſudden and a wretched end*.

As to theſe Stories, they are of that *vagabond* ſort, which wander from Age to Age, and from Perſon to Perſon; which find their way into the Hiſtories of diſtant periods, and are ſometimes transferred from *Hiſtories* to the *Theatre*.

Romanus Pontifex Diabolo adjuvante fuit conſtitutus; hâc tamen lege, ut poſt ejus obitum totus ILLIUS *in anima et corpore eſſet,* CUJUS *fraudibus tantam adeptus eſſet dignitatem.* See Biſhop OTHO, in *Brown's Faſciculus*, juſt quoted, V. II. p. 88.

* See the ſame *Faſcicul.* p. 88.

THE

THE JERUSALEM TALE may be found in *Shakſpeare's* HENRY THE FOURTH; and for THE COMPACT, we have all ſeen it in the Pantomine of DR. FAUSTUS. Ch. IX.

ONE thiug we cannot but remark: the dull Contemporaries of theſe ſuperior Geniuſes, not ſatisfied with referring their Superiority to Pre-eminence *merely natural*, recurred abſurdly to Power *ſupernatural*, deeming nothing leſs could ſo far exceed themſelves.

SUCH was the Caſe of *the able Scholar* juſt mentioned. Such, ſome centuries afterward, was the Caſe of ROGER BACON, of FRANCIS PETRARCH, of JOHN FAUST, and many others.

BACON's Knowlege of Glaſſes, and of the *Teleſcope* in particular, made them apply to Him *literally*, what *Virgil* had ſaid *poetically*—

Carmina vel Cælo poſſunt deducere Lunam.

VIR-

P. III. VIRGIL himſelf had been fooliſhly thought a *Magician*, and therefore, becauſe PETRARCH was delighted with the ſtudy of ſo capital an author, even PETRARCH alſo was ſuſpected of MAGIC.

FOR JOHN FAUST, as he was either the Inventor, or among the firſt Practiſers of the Art of *Printing*, 'tis no wonder the ignorant vulgar ſhould refer to *Diabolical* Aſſiſtance a Power, which multiplied Books in a manner to them ſo incomprehenſible.

THIS Digreſſion has led us to Examples rather againſt *Chronological Order*; tho' all of them included within that Age, of which we are writing*. For the

* BACON lived in the thirteenth Century; PETRARCH, in the fourteenth; FAUST, in the fifteenth. See a curious Book of *Gabriel Naude*, a learned *Frenchman* of the laſt Century, intitled *Apologie pour les grand Hommes, accuſées de* MAGIE.

honour

honour too of the CHURCH, theſe *falſly accuſed Geniuſes* were all of them *Eccleſiaſtics*. Indeed the reſt of *Weſtern Europe* was in a manner *wholly barbarous*, compoſed of ignorant *Barons*, and their more ignorant *Vaſſals*; men like *Homer's Cimmerians*, Ch IX.

Ἠερι κὴ νεφέλῃ κεκαλυμμένοι ——

With Fog and Cloud envelop'd ——

FROM theſe we paſs, or rather go back, to INGULPHUS, an *Eccleſiaſtic*, and an *Hiſtorian*, valuable for having lived during an intereſting *Time*, and in intereſting *Places*.

HE was by birth an *Engliſhman*, and had been educated in the Court of *Edward the Confeſſor*; went thence to the Court of the *Duke of Normandy*, to whoſe favour he was admitted, and there preferred. Some time after this, when the ſucceſsful Ex-

P. III. pedition of that Duke had put him in poſſeſſion of the *Crown of England*, the Duke (then *William the Conqueror*) recalled him from *Normandy*; took him into favour here, and made him at length *Abbot of Croyland*, where he died advanced in years *.

INGULPHUS tells us, that King *Edward*'s Queen, EGITHA, was admirable for her *Beauty*, her *literary Accompliſhments*, and her *Virtue*.

He relates, that being a Boy he frequently ſaw *Queen Egitha*, when he viſited his Father, in King *Edward*'s Court; —that many times when he met her, as he was coming from School, ſhe uſed to diſpute with him about his Learning, and

* See *Ingulphus's Hiſtory*, in the Preface to the *Oxford* Edition of the year 1684. See alſo p. 75, of the Work itſelf.

his

his Verſes—that ſhe had a peculiar plea- Ch. IX.
ſure to paſs from *Grammar* to *Logic*, in which ſhe had been inſtructed; and that, when ſhe had entangled him there with ſome ſubtle Concluſion, ſhe uſed to bid one of her Attendants give him two or three pieces of money, and carry him to the Royal Pantry, where he was treated with a Repaſt*.

As to *the Manners of the times*, he tells us, that the whole Nation began to lay aſide the *Engliſh Cuſtoms*, and in many things to *imitate the Manners of the French*; all the Men of Quality to ſpeak *the Gallic Idiom* in their Houſes, as a high ſtrain of Gentility; to draw their Charters and public Inſtruments after the manner of *the French*; and in theſe and many other things *to be aſhamed of their own Cuſtoms*†.

* See the ſame *Ingulphus*, p. 62.

† See the ſame Author, in the ſame page.

P. III. SOME years before the Conqueſt, *the Duke of Normandy* (whom INGULPHUS calls *moſt illuſtrious* and *glorious)* made a viſit to *England*, attended with a grand retinue. King *Edward* received him honourably, kept him a long while, carried him round to ſee *his Cities* and *Caſtles*, and at length ſent him home with many rich Preſents*.

INGULPHUS ſays, that at this time *Duke William* had no hopes of *the Succeſſion*, nor was any mention made of it; yet conſidering the Settlement of the Crown made upon him ſoon afterward, and the Reception he then found, this ſhould hardly ſeem probable.

KING *Edward*, according to INGULPHUS, had great merit in remitting the

* See the ſame Author, p. 65. 68.

DANE-

DANE-GELT, that heavy Tax impoſed upon the people by the *Daniſh Uſurpers*, his immediate Predeceſſors*. Ch. IX.

As to LITERARY MATTERS, it has appeared that *the Queen*, beſides the uſual Accompliſhments of the times, (which ſhe undoubtedly poſſeſt) had been inſtructed alſo in ſuperior ſorts of Knowlege. She may be ſuppoſed therefore to have ſurpaſt, not only *her own* Court, but perhaps other Courts *ſince*, as they have ſeldom more to boaſt, than the faſhionable Poliſh.

FOR the LITERARY QUALIFICATIONS of our *Hiſtorian* himſelf, we perceive ſomething of his Education in what we have already quoted from him. He is more particular afterwards, when he tells that he was firſt bred at *Weſtminſter*, and then

* See the ſame Author, p. 65.

P. III. ſent to *Oxford*—that in the firſt he learnt *Grammar*, in the laſt he ſtudied *Ariſtotle* and *the Rhetoric of Cicero*:—that finding himſelf ſuperior to many of his Contemporaries, and diſdaining the littleneſs of his own Family, he left home, ſought the Palaces of Kings and Princes, &c. &c. 'Twas thus that, after a variety of Events, he became Secretary to *the Duke of Normandy*, afterwards *William the Conqueror*, and ſo purſued his Fortune, till he became *Abbot of Croyland**.

We ſhall only remark on this Narrative, that Westminster and Oxford ſeem to have been *deſtined to the ſame purpoſes then, as now*; that the Scholar at Westminster was to *begin*, and at Oxford was to *finiſh*; a Plan of Education which ſtill exiſts; which is not eaſy to

* See the ſame Author, p. 73. 75.

be

be mended; and which can plead ſo antient and ſo uninterrupted a Preſcription. Ch. IX.

NEARLY the ſame time a Monk, by name GRATIAN, collecting the numerous Decrees of Popes and Synods, was the firſt who publiſhed a Body of CANON LAW*. 'Twas then alſo, or a little earlier, that *Amalfi*, a City of *Calabria*, being taken by the *Piſans*, they diſcovered there by chance an original MS. of *Juſtinian*'s CODE, which had been in a manner unknown from the time of that Emperor†. This curious Book was brought to *Piſa*, and, when *Piſa* was taken by the *Florentines*, was transferred to *Florence*, and there has continued even to this day.

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* This happened in the year 1157. See *Duck De Auctoritate Juris Civilis Romanor.* p. 66. 88. Edit. Lond. 1679.

† See the ſame author, p 66.—*Amalfi* was taken by the *Piſans* in the year 1127.

P. III. AND thus it was that by ſingular fortune the CIVIL and CANON Law, having been about the ſame time promulged, gradually found their way into moſt of the *Weſtern* Governments, changing more or leſs their Municipal Laws, and changing with thoſe Laws the very forms of their Conſtitutions.

'TWAS ſoon after happened that *wild Enthuſiaſm*, which carried ſo many thouſands from the *Weſt* into the *Eaſt*, to proſecute what was thought, or at leaſt called A HOLY WAR *.

AFTER the numerous Hiſtories antient and modern of theſe CRUSADES, it would be ſuperfluous to ſay more, than to obſerve that, by *repeating* them, men ap-

* It began in the year 1095. See *Fuller's Holy War*. Book I. ch. 8. *William of Malmeſbury*, Lib. IV. c. 2. among the *Scriptores poſt Bedam*.

pear

pear to have grown worſe; to have become more ſavage, and *greater barbarians*. It was ſo late as during one of the *laſt* of them, that theſe Cruſaders ſacked the *Chriſtian* City of *Conſtantinople**, and that while *theſe* were committing unheard-of cruelties in that *Capital of Chriſtendom*, *another* party of them, *nearer home*, were employed in maſſacring the innocent *Albigeois*†. Ch. IX.

So great was the zeal of Extirpation, that when one of theſe *home* Cruſades was going to ſtorm the City of *Bezieres*, a City filled with *Catholics*, as well as

* In the year 1204. See the ſame *Fuller*, B. III. chap. 17. and *Nicetas* the *Choniate*, already quoted at large, from p. 300 to p. 313.

† The Cruſades againſt them began in the year 1206; the Maſſacres were during the whole courſe of the war; ſee *Fuller's H. Warre*, B. III. from chap. 18 to ch. 22. eſpecially chap. 21. and *Moſheim's Church Hiſtory*, under the article *Albigenſes*.

Heretics,

P. III. *Heretics*, a ſcruple aroſe that, by ſuch a meaſure, *the Good* might periſh as well as *the Bad*. *Kill them all*, ſaid an able Sophiſt—*kill them all, and God will know his own* *.

To diſcover theſe *Albigeois*, the home Cruſades were attended by *a Band of Monks*, whoſe buſineſs was TO INQUIRE after Offenders, called *Heretics*. When the *Cruſade* was finiſhed, the *Monks*, like the Dregs of an empty Veſſel, ſtill remained, and deriving from *the Cruſade* their *Authority*, from the *Canon Law* their *judicial* Forms, became by *theſe two* (I mean *the Cruſade* and *Canon Law*) that formidable Court, THE COURT OF INQUISITION.

BUT in theſe latter events we rather anticipate, for they did not happen, till

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* *Tuez. les tous: Dieu connoit ceux, qui ſont a lui.* Hiſtoire de Troubadours, Vol. I. p. 193.

the

the beginning of *the thirteenth* Century, whereas the firſt Cruſade was towards the End of *the eleventh**. Ch. IX.

ABOUT the beginning of the eleventh Century, and for a Century or two after, flouriſhed the Tribe of TROUBADOURS, or PROVENÇAL POETS†, who chiefly lived in the Courts of thoſe Princes, that

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* In the year 1095 or 1096. — *Fuller's H. Warre*, p. 21. And *William of Malmeſbury*, before quoted, p. 409.

'Tis to be remarked, that theſe two Events, I mean the ſacking of *Conſtantinople*, and the Maſſacres of the *Albigeois*, happened more than *a hundred years* after this *Holy War* had been begun, and after its *more ſplendid* Parts were *paſt*, that is to ſay, the taking of *Jeruſalem*, the eſtabliſhment of *a Kingdom* there, (which laſted eighty years) and the *gallant Efforts* of *Coeur de Leon* againſt *Saladin*. All againſt the *Saracens*, that followed, was languid, and, for the greater part of it, adverſe.

† See a Work, 3 Vol. 12mo. intitled, *Hiſtoire Litteraire de Troubadours*, printed at *Paris* 1774, where there is an ample detail both of them, and their Poems.

had

P. III. had Sovereignties in or near PROVENCE, where the *Provençal Language* was ſpoken. 'Twas in this Language they wrote, a Language, which, tho' obſolete now, was then eſteemed the beſt in Europe, being prior to the *Italian* of *Dante* and *Petrarch*.

THEY were called TROUBADOURS from *Trouver, to find* or *to invent**, like the *Greek Appellation*, POET, which means (we know) A MAKER.

THEIR Subjects were moſtly *Galantry* and *Love*, in which their *licentious* Ideas we are told were exceſſive. Princes did not diſdain† to be of their number, ſuch among others as our RICHARD COEUR DE LEON, and the celebrated WILLIAM, COUNT *of* POICTOU, who was a Contem-

* See *Hiſt. de Troub.* Vol. I. Diſcours prelim. p. 25.

† See the ſame Work in the ſame page.

porary

porary with *William the Conqueror* and his Sons. Ch. IX.

A Sonnet or two, made by RICHARD, are preſerved, but they are obſcure, and as far as intelligible, of little value*.

THE Sonnets of WILLIAM *of Poictou*, now remaining, are (as we are informed) of the moſt *licentious* kind, for a more *licentious man* never exiſted†.

HISTORIANS tell us, that near one of his Caſtles he founded a ſort of Abbey

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* See *Hiſt. de Troub.* Vol. I. p. 54.

† See *Hiſt. de Troub.* Vol. I. p. 7.

As to his famous Abbey or Nunnery, ſoon after mentioned, ſee the ſame Work, p. 3, 4. but more particularly and authentically, ſee *William of Malmeſbury*, a writer nearly contemporary, and from whom the Narrative here given is taken. The Paſſage in *Malmeſbury* begins with the words—*Erat tum Willielmus, Comes Pictavorum*, &c. &c. p. 96. Edit. Londin. Fol. 1596.

for

P. 111. for Women of Pleaſure, and appointed the moſt celebrated among his Ladies to the Offices of Abbeſs, Prioreſs, &c. that he diſmiſt his Wife, and, taking the Wife of a certain Viſcount, lived with her publicly,—that being excommunicated for this by *Girard Biſhop of Angouleſme*, and commanded to put away his unlawful Companion, he replied, *Thou ſhalt ſooner curl Hair upon that bald Pate of thine, than will I ſubmit to a divorce from the Viſcounteſs*—that having received a like rebuke, attended with an Excommunication from his *own Biſhop, the Biſhop of Poictou*, he ſeized him by the Hair, and was about to diſpatch him, but ſuddenly ſtopt by ſaying, *I have that Averſion to Thee, Thou ſhalt never enter Heaven thro' the aſſiſtance of* MY *Hand**.

* The Words in *Malmeſbury* are — *Nec cœlum unquam intrabis meæ manus miniſterio.* P. 96.

If

IF I might be permitted to digreſs, I would obſerve that HAMLET has adopted preciſely *the ſame* ſentiment. When he declines the opportunity offered him *of killing the King at his Prayers*, he has the following Expreſſions among many others Ch. IX.

A Villain kills my Father, and for that
I, his ſole ſon, do this ſame Villain SEND
TO HEAV'N—*O!* THIS *is Hire and Salary,*
NOT REVENGE.—*Hamlet* Act III. Sc. X.

'TIS hard to defend ſo ſtrange a ſentiment either in HAMLET, or THE COUNT. We ſhall only remark that HAMLET, when he delivered it, was perfectly *cool*; THE COUNT, agitated *by impetuous Rage*.

This Count, as he grew older, became, as many others have done, from *a Profligate a Devotee*; engaged in one of the *firſt Cruſades*; led a large body of Troops into the Eaſt; from which however, after his Troops had been routed, and moſt of them

P. III. them deſtroyed, he himſelf returned with ignominy home*.

THE looſe Gallantry of theſe *Troubadours* may remind us of the Poetry during the Reign of *our ſecond Charles*—nor were the *Manners* of one *Court* unlike thoſe of the other, unleſs that thoſe of the Court of *Poictou* were more abandoned of the two.

BE that as it may, we may fairly I think conclude, if we compare the two Periods, there were Men as *wicked* during the *early* period, as during the *latter*, and not only ſo, but *wicked* in Vices of *exactly the ſame* Character.

IF we ſeek for Vices of *another* character, we read *at the ſame æra* concerning a neighbouring Kingdom to *Poictou*,

* See the ſame *William of Malmſbury*, p. 75. 84.

that

that "All the people of rank were ſo "blinded with AVARICE, that it might be "truly ſaid of them (according to JU-"VENAL) Ch. IX.

Not one regards the method, HOW HE GAINS,
But fix'd his Reſolution, GAIN HE MUST.

"THE more they diſcourſed about "Right, the greater their Injuries. "Thoſe, who were called the Juſticia-"ries, were the Head of all Injuſtice. "The Sheriffs and Magiſtrates, whoſe "Duty was Juſtice and judgment, were "more atrocious than the very Thieves "and Robbers, and were more cruel "than others, even the moſt cruel. The "King himſelf, when he had leaſed his "Domains as dear, as was poſſible, trans-"ferred them immediately to another "that offered him *more*, and then again "to another, neglecting always his for-

P. III. " mer agreement, and labouring ſtill for " *bargains* that were greater, and more " profitable *."

SUCH were *the* GOOD OLD TIMES OF GOOD OLD ENGLAND, (for 'tis of *England* we have been reading) during the reign of our CONQUEROR, WILLIAM.

AND yet if we meaſure GREATNESS (as is too often the caſe with *Heroes)* by any other Meaſure, than that of *Moral Rectitude*, we cannot but admit that he *muſt* have been GREAT, who could conquer a Country ſo much larger than his own, and tranſmit the permanent Poſſeſſion of it to his Family. The numerous

* See *Henrici Huntindonienſis Hiſtor. L. VII.* p. 212, *inter Scriptores post Bedam*—Edit. London, 1504, beginning from the Words, *Principes omnes*, &c. The Verſe from *Juvenal* is

Unde habitat, parvæ lectus, quot egeſtet heluæ.

Norman

Norman Families, with which he filled this Iſland, and the very few *Saxon* ones, which he ſuffered to remain, ſufficiently ſhew us the Extent of this Revolution.

As to his TASTE, (for 'tis *Taſte* we inveſtigate, as often as we are able) there is a curious Fact, related of him by JOHN OF SALISBURY, a learned Writer, who lived as early at the times of *Stephen* and *Henry the Second.*

THIS Author informs us, that WILLIAM, after he was once ſettled in the peaceable poſſeſſion of his Kingdom, ſent Ambaſſadors to Foreign Nations, that they ſhould collect for him, out of all the celebrated Manſions, whatever ſhould appear to them *magnificent* or *admirable.*

OUR Author cannot help allowing that this was the laudable project of a great man, deſirous of pouring into *his*

P. III. *own* Dominious all, that was excellent in *others* *.

It does not appear what theſe Rarities were, but it ſufficiently ſhews *the Conqueror* to have had a Genius ſuperior to the Barbarity of his Age.

One may imagine he was not ignorant of *Ovid*, and the antient *Mythology*, by his anſwer to *Philip* King of France.

William, as he became old, grew to an *unweildy* Bulk. The king of *France*,

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* *Simile aliquid feciſſe viſus eſt Rex Anglorum* Vilhelmus primus, *cujus virtuti Normannia et tandem major Britannia ceſſit. Aſſumpto namque regni diademate, et pace compoſita, legatos miſit ad exteras nationes, ut a præclaris omnium domibus, quicquid eis magnificum aut mirificum vĩderetur, offerrent. Defluxit ergo in inſulam opulentam, et quæ fere ſola bonis ſuis eſt in orbe contenta, quicquid magnificentiæ, imo luxuriæ potuit inveniri. Laudabile quidem fuit magni viri propoſitum, qui virtutes omnium orbi ſuo volebat infundere.* Joan Sariſb. de *Nugis Curialium*, p. 480. Edit. Lugd. 8vo. 1595.

in

in a manner not very polite, aſked of him, (with reference to this bulk) "*When, as* "*he had been ſo long in breeding, he expected* "*to be brought to bed?*"—"*Whenever that* "*happens,*" replied *William*, "*it will be, as* "SEMELE *was, in Flames and Thunder.*" *France* ſoon after that felt his Devaſtations *. Ch. XI.

HIS Son RUFUS ſeems more nearly to have approached the character of the times.

WE have a Sample of his Manners in the following Narrative. Being immenſely fond of expence in dreſs, when one of his

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* *Quærente*, ſc. *Philippo, numquidnam tandem pareret* GUILIELMUS, *qui tam diu geſtiſſet* UTERUM: *ſe pariturum, ſed inſtar* SEMELES, *reſpondit, cum flammis et fulmine. Panciroll. Nova Reperta*, Tit. x. p. 219. Edit. Francofurt. 1631. See this fact ſomewhat differently told by *Matthew Paris*, p. 13. *Edit. Fol. London*, 1640. The devaſtations, here mentioned, are related in the ſame page.

P. III. attendants brought him new Shoes, and was putting them on, he demanded, "*How* "*much they coſt?*"—"*Three Shillings, Sir,*" replied his Attendant —"*Son of a Whore,*" ſays Rufus,—"*at ſo pitiful a price to pro-* "*vide Shoes for a King!—Go and purchaſe* "*me ſome for a mark of Silver* *."

Matthew Paris writes, that he was once told of a formidable dream, relative to his death, which had been dreamed by a certain Monk. RUFUS, on hearing it, burſt into laughter, and ſaid, "*The Man's* "*a Monk, and Monk-like has dreamed, to* "*get a little money — give him a hundred* "*Shillings, that he may not think he has* "*been dreaming for nothing* †".

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* *Will. of Malmeſbury*, p. 69. The words of *Rufus* were—*Fili meretricis, ex quo habet Rex caligas tam exilis pretii! I abi et affer mihi emptas mareâ argenti.*

† *Matthew Paris*, p. 53. Rufus's words were—*Monachus eſt, & lucri cauſa monachiliter ſomniavit: da ei centum ſolidos, ne videatur inaniter ſomniaſſe.*

His

His Hiſtorian *Malmeſbury*, after having related other Facts of him, adds, *that he had neither Application enough, nor Leiſure, ever to attend to Letters* *. Ch. IX.

It was not ſo with his Brother, *Henry* the Firſt. He (as this Hiſtorian informs us †) ſpent his Youth in the ſchools of liberal Science, and ſo greedily imbibed the ſweets of *Literature*, that in aftertimes, (as the ſame Writer rather *floridly* relates) *no Tumults of War, no Agitation of Cares, could ever expel them from his illuſtrious Mind.*

Soon after we meet the well known ſaying of *Plato*, that 'twas then States would be happy, if *Philoſophers* were to reign, or *Kings* were to philoſophize. Our Hiſtorian, having given this Sentiment,

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* *William of Malmeſbury*, p. 70.

† The ſame, p. 87.

P. III. tells us, (to uſe his own expreſſions) that *Henry* fortified his Youth with *Literature* in a view to the Kingdom, and ventured even in his Father's hearing, to throw out the Proverb, *Rex illiteratus, Aſinus coronatus, that an illiterate King was but an Aſs crowned* *.

THAT the King his Father, from perceiving his Son's Abilities, had ſomething like *a Preſentiment* of his future Dignity, may appear from the following Story.

WHEN *Henry* was young, one of his Brothers having injured him, he complained of his ill-treatment to his Father with tears. *Don't cry, Child,* ſays his Father, *for Thou too ſhalt be King* †.

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* *William of Malmeſbury*, p. 87, b.

* The Words of *William* were—*Ne fleas, Fili; quoniam et Tu Rex eris.* See the ſame Author in the ſame page, that is, p. 87. b.

As

As *Henry* was a learned Prince, we may ſuppoſe he was educated by learned men; and perhaps, if we attend to the account given by *Ingulphus* of his own Education * in the time of *Edward* the Confeſſor, 'tis probable there may have been *among the Clergy* a ſucceſſion of learned men from the time of *Venerable Bede.*

'Tis certain that in *England at leaſt*, during theſe *middle* Ages, LEARNING never flouriſhed more, than from the time of *Henry the Firſt* to the reign of his Grandſon *Henry the ſecond*, and for ſome years after.

THE learned Hiſtorian of the Life of *Henry the Second* (I mean the Firſt Lord Lyttelton) has put this beyond diſpute.

PERHAPS too *the Times, which followed*, were *adverſe* to the Cauſe of Literature.

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* P. 402, 405, 6.

THE

P. III. THE CRUSADES had made the Laity greater Barbarians, if poſſible, than they were before. Their Cruelty had been ſtimulated by acting againſt *Greeks*, whom they hated for *Schiſmatics*; and againſt *Saracens*, whom they hated for *Infidels*; altho' it was from *theſe alone* they were likely to *learn*, had they underſtood (which *few* of them did) a ſyllable of *Greek* or *Arabic*.

ADD to this, THE INQUISITION being then * eſtabliſhed in all its terrors, *the Clergy* (from whom *only* the Cauſe of *Letters* could hope any thing) found their Genius inſenſibly checkt by its gloomy terrors.

THIS *depraved* Period (which laſted for a Century or two) did not mend, till *the Invention of Printing*, and the *Taking* of

* See before, p, 410.

Con-

Conſtantinople. Then 'twas that theſe, and other hidden Cauſes, rouſed the Genius of *Italy*, and reſtored to Mankind thoſe *Arts* and that *Literature*, which to *Weſtern Europe* had been ſo long unknown. Ch. IX.

BEFORE I conclude this Chapter, I cannot but remark, that, during theſe inauſpicious times, ſo *generally* taſteleſs, there were even LATINS as well as GREEKS *, whom *the very Ruins of Antique Arts* carried to *Enthuſiaſtic Admiration.*

HILDEBERT, Arch-Biſhop of *Tours*, who died in the year 1139, in a fine Poem, which he wrote upon the City of *Rome*, among others has the following Verſes, in praiſe of the then remaining Statues and Antiquities.

Non tamen annorum ſeries, nec flamma, nec enſis,
Ad plenum potuit tale abolere decus.

* See before, what has been quoted from NICETAS THE CHONIATE, p. 301, &c.

Hic

P. III. *Hic Superum formas Superi mirantur et ipſi,*
Et cupiunt fictis vultibus eſſe pares.
Nec potuit Natura Deos hoc ore creare,
Quo miranda Deum ſigna creavit Homo.
Vultus adeſt his Numinibus, potiuſque coluntur*
Artificum ſtudio, quam Deitate ſua †.

'Tis worth obſerving, that the *Latinity* of theſe Verſes is in general pure, and that they are wholly free from the *Leonine jingle.*

They are thus attempted in *Engliſh* for the ſake of thoſe, who do not read the original.

But neither paſſing Years, nor Fire, nor Sword
Have yet avail'd ſuch Beauty to annul.

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* Forſan *Cultus.*

† *William of Malmeſbury, p.* 76.—*Fabricii Bibliotheca med. et infim. ætat. in voce* Hildebert.

Ev'n

Ev'n Gods themſelves their mimic Forms admire, Ch. IX.
And wiſh their own were equal to the feign'd.
Nor e'er could Nature Deities create
With ſuch a Countenance, as Man has giv'n
To theſe fair Statues, Creatures of his own.
Worſhip they claim, tho' more from HUMAN ART,
Than from THEIR OWN DIVINITY, *ador'd.*

CHAP.

CHAP. X.

SCHOOLMEN — *their Riſe, and Character* — *their Titles of Honour* — *Remarks on ſuch Titles* — ABELARD *and* HELOISA — JOHN *of* SALISBURY — *admirable Quotations from his two celebrated Works* — GIRALDUS CAMBRIENSIS — WALTER MAPPS — RICHARD COEUR DE LEON — *his Tranſactions with Saladin* — *his Death, and the ſingular Interview, which immediately preceded it.*

WE are now to conſider the ſtate of LITERATURE with reſpect to *other* Geniuſes, both before the *Conqueſt*, and after it, ſo low as to the times of our *Firſt Richard.*

'TWAS during this Period began the Race of SCHOOLMEN, a Race much ad-

mired, and followed in their day. Their *ſubtlety* was great, and though that ſubtlety might ſometimes have led them into Refinements rather *frivolous*, yet have they given eminent ſamples of *penetrating Ingenuity*. Ch. X.

THEY began in the eleventh Century, and laſted to the fourteenth, when *new Cauſes* leading to *new Events*, they gradually decreaſed, and were no more.

THAT they had ſome merit muſt be allowed, when we are told that the learned Biſhop *Saunderſon* uſed conſtantly to read the SECUNDA SECUNDÆ of THOMAS AQUINAS *, and that *this Treatiſe*, together with ARISTOLE'S RHETORIC, and CICERO'S OFFICES were *three Books*, which he always had with him, and never ceaſed to peruſe. The *Scholaſtic* Tract muſt have

* This able and acute man died aged 48 years, in the year 1274.

been

P. III. been no bad one, which was ſo well aſſociated.

VARIOUS Epithets at the time were beſtowed upon theſe Schoolmen. There was *the Irrefragable* doctor, *the Subtle*, *the Seraphic*, *the Angelic*, &c.

THERE is certainly ſomething exaggerated in the *Pomp* of theſe Appellations. And yet, if we reflect on our *modern* Titles of *Honour*; on our common *ſuperſcriptions* of *Epiſtles*; on our common modes of *concluding* them; and mark how *gravely* we admit all this: may we not ſuppoſe thoſe *other* Epithets appear ridiculous, not ſo much from their being *abſurd*, as from their being *unuſual**?

BEFORE we quit theſe *Schoolmen*, we

* For a fuller account of theſe *Schoolmen* ſee *Scholaſticæ Theologiæ Syntagma*, by [illegible] Biſhop of Worceſter, *Mosheim's* Hiſtory, [illegible] *Lit.* V. 2. p. 275.

cannot

cannot omit the famous PETER ABELARD, who, when he taught at *Paris*, was followed by thouſands, and was conſidered almoſt as an Oracle in diſcuſſing the abſtruſeſt of ſubjects. At preſent he is better known for his unfortunate Amour with the celebrated HELOISA, his Diſciple, his Miſtreſs, and at length his Wife. Ch. X.

HER *Ingenuity* and *Learning* were celebrated alſo, and their *Epiſtolary* Correſpondence, remarkably curious, is ſtill * extant. The Religion of the times drove them at length to finiſh their days in two ſeparate Convents. When ABELARD died (which happened about the year 1134), his Body was carried to HELOISA, who buried it in the Convent of the *Paraclete*, where ſhe preſided.

MY Countryman, JOHN OF SALISBURY,

* An octavo Edition of their Letters in *Latin* was publiſhed at *London*, in the year 1718.

P. III. comes next, who lived in the reign of *Stephen*, and *Henry the Second*. He appears to have been converſant in *all the Latin Claſſics*, whom he not only quotes, but appears to underſtand, to reliſh, and to admire *.

How far they ſunk into his Mind, and inſpired him with ſentiments ſimilar to rheir own, the following paſſages may ſuffice to ſhew.

TAKE his Ideas of LIBERTY and SERVITUDE.

" *For as the true and only* LIBERTY *is*
" *to ſerve Virtue, and diſcharge its various*
" *duties; ſo the only true and eſſential* SLA-
" VERY *is to be in ſubjection to the Vices.*
" *He therefore is evidently miſtaken, who*
" *imagines that either of theſe Conditions*

* See *Philoſophical Arrangements*, p. 457.

" *can*

" *can proceed from any other Cauſe: for* Ch. X.
" *indeed (if we except the difference of*
" VIRTUE *and* VICE) *all men throughout*
" *the world proceed from a ſimilar begin-*
" *ning; conſiſt of, and are nouriſhed by the*
" *ſame elements; draw from the ſame prin-*
" *ciple the ſame vital breath; enjoy the ſame*
" *cope of heaven; all alike live; all alike*
" *die* *.

TAKE his idea concerning the extenſive influence of PHILOSOPHY.

" *'Tis* PHILOSOPHY, *that preſcribes a*
" *juſt meaſure to all things; and while ſhe*

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* *Sicut enim vera et unica* LIBERTAS *eſt, ſervire virtuti, et ipſius exercere officia; ita unica et ſingularis* SERVITUS *eſt vitiis ſubjugari. Errat plane quiſquis aliunde conditionem alterutram opinatur accidere. Si quidem omne hominum genus in terris ſimili ab ortu ſurgit, eiſdem conſtat et alitur elementis, eundemque ſpiritum ab eodem principio carpit, eodemque fruitur cælo, æque moritur, æque vivit.* De Nugis Curialium, p. 510. Edit. Lugdun. 1595.

P. III. " *arranges moral Duties, condeſcends to*
" *mix with ſuch as are plebeian and*
" *vulgar.—No otherwiſe, indeed, can any*
" *thing be ſaid to proceed rightly, unleſs*
" *ſhe herſelf confirm by* DEEDS, *what*
" *ſhe teaches us in* WORDS *.

Speaking of VIRTUE and FELICITY, he thus explains himſelf.—

" *But theſe* (two poſſeſſions) *are more*
" *excellent than any other, becauſe* VIR-
" TUE *includes all things, that are to be*
" *done*; FELICITY, *all things that are*
" *to be wiſhed. Yet does* FELICITY *excel*
" VIRTUE, *becauſe in all things the End*
" *is more excellent than the Means. Now*

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* *Ipſa* (PHILOSOPHIA) *eſt, quæ univerſis præſcribit modum, et dum diſponit officia, etiam plebeis, et vulgaribus intereſſe dignatur. Alioquin nihil aliud recte procedit, niſi et ipſa rebus aſſerat, quod verbis docet.* De Nugis Curial. p. 483.

" *no*

" *no one is* HAPPY, *that he may act* Ch. X.
" rightly; *but he acts* RIGHTLY, *that he*
" *may live* happily *."

THE following Diſtich is of his own Age, but being difficult to tranſlate, is only given in its original, as a ſample of elegant and meritorious Poetry.

IT expreſſes a *refined* thought; that *as the Soul of Man animates the Body, ſo is the Soul itſelf animated by God.*

Vita Animæ DEUS *eſt; hæc, Corporis; hac fugiente,*
Solvitur hoc; perit hæc, deſtituente Deo †.

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* *Sunt autem hæc omnibus aliis præſtantiora, quia* VIRTUS *omnia agenda,* FELICITAS *omnia optanda complectitur. Felicitas tamen Virtuti præſtat, quia in omnibus præſtantius eſt propter quod aliquid, quam quod propter aliquid. Non enim felix eſt quis, ut recte agat; ſed recte agit, ut feliciter vivat.* De Nugis Curial. p. 367, 368.

† Ibid. p. 127.

P. III. THE preceding Quotations are taken from his Tract *De Nugis Curialium:* thoſe, which follow, are from another Tract called METALOGICUS, ſo named from being ſubſequent to *Logic,* as METAPHYSICS are to *Phyſics.*

HE makes *three* things requiſite to the exiſtence of every ART, and theſe are GENIUS, MEMORY, and THE REASONING FACULTY, and theſe *three* he thus *defines*—

" GENIUS *is a certain Power, naturally* " *implanted in the Mind, and which is* " *of itſelf* ORIGINALLY CAPABLE *.

" MEMORY *is (as it were)* THE " MIND'S ARK *or* CHEST; *the firm*

* *Eſt autem* INGENIUM *vis quædam, animæ naturaliter inſita, per ſe valens.* Metalog. p. 756.

" *and*

" *and faithful preſerver of things per-* Ch. X.
" *ceived* *.

" THE REASONING FACULTY *is a*
" *power of the Mind, which examines*
" *things, that have occured either to* THE
" SENSES, *or to* THE INTELLECT, *and*
" *fairly decides in favour of the better;*
" *which, well weighing the* SIMILITUDES
" *and* DISSIMILITUDES *of things, at*
" *length (after due diſcuſſion) eſtabliſhes*
" ART, *and ſhews it to be (as it were)*
" A FINITE SCIENCE OF THINGS IN-
" FINITE †."

OUR

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* MEMORIA *vero quaſi* MENTIS ARCA, *firma et fidelis cuſtodia perceptorum.* Metalog. p. 757.

† RATIO *eorum, quæ Senſibus aut animo occurrunt, examinatrix animi vis eſt, et fidelis arbitra potiorum; quæ, rerum ſimilitudines diſſimilitudineſque perpendens, tandem* ARTEM *ſtatuit quaſi quandam* INFINITORUM FINITAM ESSE SCIENTIAM. Metalog. 757.

P. III. Our Author concludes with telling us, that "*As* Nature *is the* Mother *of all* "Arts, *ſo the Contempt of them ſurely* "*redounds to the Injury of their* Pa-"rent *."

This may be illuſtrated from *the Arts* of Arithmetic and Grammar.

Numbers, which are infinite, being reduced to the finite Genera of *Even* and *Odd*; and theſe again being divided into the few subordinate Species: in this *limited Reduction* we behold the Riſe of Arithmetic, and of all the various Theorems contained in that Art.

Sounds Articulate, which are infinite, being reduced to the finite Genera of *Vowels* and *Conſonants*; and *Vowels* again being enlarged into the ſpecies of *Long*, *Short*, and *Middle*; *Conſonants* into the Species of *Mutes* and *Liquids*: in theſe *limited Reductions* we behold the Riſe of Grammar; thro' which, by about twenty *Simple Sounds* called *Letters*, we form *Articulate Sounds* by Millions.

* *Quia* Artium Natura *mater eſt, merito in injuriam parentis redundat contemptus earum.* Metalog. 757.

I must

I MUST not omit ſome of his *Grammatical* ideas, becauſe they are of a ſuperior ſort, that is to ſay, they are *Logical* and *Philoſophical*. Ch. X.

He tells us—*For as* [IN NATURE] ACCIDENTS *cloath* SUBSTANCES, *and give them a* FORM; *ſo* [IN LANGUAGE] *through a ſimilar correſpondence are* SUBSTANTIVES *veſted with a* FORM *by* ADJECTIVES. *And that this* [grammatical] *Inſtitution of* REASON *may the more eaſily coincide with* NATURE, *in the ſame manner as the* SUBSTANCE OF EVERY NATURAL BEING *knows nothing of* INTENSION *and* REMISSION: *ſo likewiſe in* LANGUAGE SUBSTANTIVES *admit no* DEGREE OF COMPARISON *.

* *Sicut enim* ACCIDENTIA SUBSTANTIAM *veſtiunt, et infermant: ſic quadâm proportione* RATIONIS *ab* ADJECTIVIS SUBSTANTIVA informantur. *Et, ut familiarius* RATIONIS *Inſtitutio* NATURÆ *cohæreat, ſicut* SUBSTANTIA *cujuſque rei* INTENTIONIS *et* REMISSIONIS *ignara eſt: ſic* SUBSTANTIVA *ad* COMPARATIONIS GRADUM *non veniunt.* Metalog. 561.

AFTER

P. III. AFTER this he proceeds to ſhow that *this Imitation of Nature* not only exiſts in *Nouns*, but in *the other Parts of Speech*. He tells us, that VERBS, as they denote TIME, are neceſſarily provided with TENSES; and, as they always expreſs *ſomething elſe* in their *original meaning*, he calls the *additional denoting of Time* by a truly *philoſophic* Word, a CONSIGNIFICATION *.

THE writer of theſe Remarks cannot ſay he has transferred any of them into his *Hermes*, becauſe *Hermes* was written long before he knew *John of Saliſbury*. But, that both Writers drew from the ſame ſource, he thinks ſufficiently clear from the ſimilitude of their ſentiments †.

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* MOTUS *non eſt ſine* TEMPORE, *nec* VERBUM *eſſe potuit ſine* TEMPORIS CONSIGNIFICATIONE. Metalog. 561. *Ariſtot. de Interpret. c.* 3.

† See *Hermes*, p. 95, 96, 97.

I FEAR,

I FEAR, I have dwelt too long on my *Countryman*, perhaps, becauſe a countryman; but more in truth, becauſe his Works are little known, and yet are certainly curious and valuable. Ch. X.

I SHALL only mention, that there were other reſpectable Geniuſes of *the ſame Century*, ſuch as the *Epic Poet*, JOSEPH OF EXETER; *the pleaſant Archdeacon of Oxford*, WALTER MAPPS; GIRALDUS CAMBRENSIS, &c.

BUT the eloquent *Author of the Life of Henry the Second* has in his third Volume handled the ſtate of our Literature *during this period* in ſo maſterly a way, that the writer of theſe obſervations would not have ſaid ſo much, had not the Arrangement of his Remarks made it in ſome degree neceſſary *.

* See Lord Lyttelton's Life of Henry the Second.

P. III. We muſt not conclude this Chapter without relating a few Facts, relative to the gallant RICHARD, called from his *Magnanimity Cœur de Leon.* Other *Heroes*, long before him, had been likened to *Lions*; and the celebrated *Ali*, in the lofty language of *Arabia*, was called *the Lion of God.*

WHAT *Bohadin* ſays of RICHARD is remarkable. "He was, as that Hiſtorian "relates, uncommonly active; of great "ſpirit and firm Reſolution; one, who "had been ſignalized by his Battles, "and who was of intrepid courage "in War. By thoſe, whom he led, "he was eſteemed *leſs than the King of* "*France* on account of his Kingdom, "and Dignity, but more abundant in "Riches, and *far more illuſtrious for mi-*"*litary Valour* *."

* *Bohadin, vit. Salad.* p. 160.

THIS

THIS Teſtimony receives no ſmall weight, as it comes from a *contemporary* writer, who was *preſent*; and who, being likewiſe a faſt Friend to *Saladin*, *Richard*'s great Antagoniſt, can hardly be ſuſpected of flattering *an Adverſary*.

IN the following Extracts from the ſame Author, which Extracts contain *Different* Conferences between *Richard* and *Saladin*, we have a ſample of their *ſentiments*, and of *the manner* in which they *expreſt* them.

WHEN RICHARD in *Paleſtine* was ill, he longed for Fruit and Ice, and the fruits he deſired were Pears and Peaches. He ſent for them to *Saladin*, and they were immediately given him. *Richard* in return was equally bountiful, and entertained the Sultan's people magnificently. War between great men ſeldom extinguiſhes Humanity *.

* *Bahadin*, p. 176.

AFTER

P. III. After a long and various War, Richard ſent to Saladin the following Message.

"When you have greeted the Prince, "you will lay what follows before him— "The *Muſſelmans* and *Francs* are both "periſhing; their countries laid waſte, "and completely paſſing to ruin; the "wealth and Lives of their people con- "ſumed on either ſide. To this Conteſt "and *Religious War* its proper Rights have "been now paid. Nothing remains to "be ſettled, but the affair of *the Holy City*, "of *the Croſs*, and of *the ſeveral Regions* "or Countries. As to *the Holy City*, it "being the ſeat of our Worſhip, from *that* "indeed we can by no means recede, "altho' not a ſingle man of us were to "ſurvive the attempt. As to *the Coun-* "*tries*, thoſe on this ſide *Jordan*, ſhall "be reſtored to us. As to *the Croſs*, it "being *with you* only a pitiful piece of "Wood, altho' *to us* of value ineſtimable, "This

" This *the Sultan* will give us; and thus Ch. X.
" Peace being eſtabliſhed, we ſhall all of
" us reſt from this our uninterrupted fa-
" tigue *.

SALADIN'S ANSWER TO RICHARD.

" THE HOLY CITY is as much holy
" to *us*, as to *you*; nay, is rather of
" greater worth and dignity *to us*, than *to*
" *you*; as 'twas *thence* that *our Prophet*
" took his Journey by night to Heaven;
" 'tis *there the Angels* are wont ſolemnly
" to aſſemble themſelves. Imagine not
" therefore that we ſhall ever depart
" thence. We dare not among *the Muſ-*
" *ſulmans* appear ſo abandoned, ſo neg-
" lectful of our Affairs, as to think of
" this. As to THE REGIONS or COUN-
" TRIES, theſe alſo you know were ori-
" ginally ours, which you indeed have

* *Bohaden*, p. 207.

" an-

P. III. " annexed to your Dominions by the
" Imbecillity of *the Muſſulmans* at the
" period, when you attacked them. God
" has not ſuffered you to lay a ſingle ſtone
" there, ever ſince the War began; while
" we, 'tis evident, enjoy all the produce
" of our Countries to the full. Laſtly,
" as to the CROSS, that in truth is *your*
" Scandal, and a great diſhonour to the
" Deity; which, however, it does not be-
" come us, by giving up, to neglect, un-
" leſs it be for ſome more important ad-
" vantage, accruing thence to the Faith of
" *Mahomet* *."

IT muſt be obſerved, that *the Croſs* here mentioned was ſuppoſed to have been that, on which *Chriſt* was crucified; and which being in *Jeruſalem*, when it was taken, had been from that time in the hands of *Saladin*.

* *Bohadin*, p. 208.

Ch. X.

THO' no Peace was now made, it was made ſoon after, yet without reſtoration either of *Jeruſalem*, or of *the Croſs*.

'TWAS uſual in thoſe days to ſwear to Treaties, and ſo did the inferior Parties; but the *two Monarchs* excuſed themſelves, ſaying, *it was not uſual for Kings to ſwear* *."

WHEN RICHARD was returning home, he was baſely ſeized by *a Duke of Auſtria*, and kept priſoner for more than a year, till by a large ſum raiſed upon his people he was redeemed †.

THIS gallant Prince, after having eſcaped for years the moſt formidable perils,

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* *Bohadin*, p. 261.

† See the Hiſtories of *Richard*'s Life, *Rapin*, *Hume*, &c.

P. III. fell at length unfortunately by the Arrow of an obſcure hand, in beſieging an obſcure Caſtle, within *his own French* Domains.

HE did not immediately die; but, as the wound began to mortify, and his end to approach, he ordered the perſon, who had ſhot him (his name was *Bertramn de Gurdun*) to be brought into his preſence.

WHEN he arrived, the King thus addreſt him. "*What harm have I ever done* "*thee? for what reaſon haſt thou ſlain* "*me?*" *Bertramn* replied—"*Thou haſt* "*ſlain my Father and two Brothers with* "*thy own hand; and now 'twas thy deſire* "*to ſlay* ME. *Take then any Vengeance* "*upon me thou wilt; I ſhall freely ſuffer* "*the greateſt tortures thou canſt invent, ſo* "*that* THOU *art but diſpatched, who haſt* "*done the world ſo much miſchief.*"

THE

THE King, on this intrepid anſwer, commanded his Chains to be taken off; forgave what he had done, and diſmiſt him with a Preſent. Ch. X.

BUT the King's ſervants were not ſo generous, as their maſter; for, when the King was dead, (which ſoon happened) they put the priſoner to a cruel death.

A POET of the time compares, not improperly, the Death of RICHARD to that of a *Lion*, killed by an *Ant*. The *ſentiment* is better than the *Metre*.

Iſtius in morte perimit Formica Leonem *.

'TIS

* *Rogeri de Heredon Annalium pars poſterior.* p. 791, Edit. Francof. 1601. We have tranſcribed from the original the Diſcourſe, which paſt between *Richard* and *Bertramn*, as it appears to be curious, and the *Latinity* not to be deſpiſed.

Quid mali tibi feci? Quare me interemiſti? — Cui ille reſpondit — *Tu interemiſti patrem meum, et duos fratres*

P. III. 'Tis ſomewhat ſingular, that in theſe Periods, conſidered as dark and barbarous, *the ſame Nations* ſhould ſtill retain their *ſuperiority of Taſte*, tho' not perhaps in its original purity. During the reign of *Henry the Third*, (which ſoon followed) when Biſhop *Poore* erected *the Cathedral of Saliſbury* (which conſidering its lightneſs, its uniformity, and the height of its Spire, is one of the completeſt *Gothic* buildings now extant) we are informed he ſent into ITALY for the beſt Architects *.

LONG before this, in the eighth Century, when one of the *Caliphs* erected a moſt *magnificent Temple or Moſque* at *Damaſcus*,

---

manu tuâ, et ME *nunc interimere voluiſti. Sume ergo de me vindictam, quamcunque volueris: libenter enim* patiar, *quæcunque excogitaveris majora tormenta, dummodo* TU *interficiaris, qui tot et tanta mala contuliſti mundo.*

* *Matthew Paris.*

he

he procured for the builing of it the moſt ſkilfull Architects, and thoſe not only from his own Dominions, but (as the Hiſtorian informs us) from GREECE *.

FROM theſe accounts it is evident, that ſome Knowlege of the FINE ARTS, even during this *middle Age*, exiſted both in ITALY and GREECE.

SHOULD it be demanded, *to which Nation, in this reſpect, we give the Preference*,—it is a Queſtion to be decided by recurring to Facts.

ITALY at the beginning of her Hiſtory was barbarous; nor did ſhe emerge from her Barbarity, till GREECE, which ſhe had conquered, gave her Poets, Orators, Philoſophers, &c.

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* *Abulfed.* p. 125.

P. III. GRÆCIA *captu ferum* VICTOREM *cepit* —— HOR.

AFTER a ſucceſſion of Centuries the *Roman Empire* fell. By this fatal Event the *Finer Arts* fell alſo, and lay for years in a kind of torpid ſtate, till they revived through the genial warmth of GREECE.

A FEW GREEK Painters, in the *thirteenth* Century, came from *Greece* into *Italy*, and taught their Art to CIMABUE, a *Florentine* *. *Cimabue* was the Father of *Italian Painters*, and from him came a Succeſſion, which at length gave the *Raphaels*, the *Michael Angelo's*, &c.

THE *Statues*, and ruined *Edifices*, with which *Italy* abounded, and which were all of them by GREEK Artiſts, or after GRE-

* *Cimabue died in* 1300.

CIAN

CIAN Models, taught the *Italians* the *Fine Arts* of *Sculpture* and *Architecture* *. Ch. X.

THE GREEK FUGITIVES from *Conſtantinople*, after it's unhappy Cataſtrophe, brought that ſuperior *Literature* into *Italy*, which enabled the *Italians* to read in the original the capital Authors of ATTIC ELOQUENCE †.

WHEN *Literature*, *Sculpture*, *Architecture*, and *Painting* had thus attained a perfection in *Italy*, we learn from Hiſtory, they were tranſplanted into *the North*, where they lived, tho' it was rather like *Exotics*, than *Natives*.

AS therefore *Northern Europe* derived them from *Italy*, and *this laſt* from

* *How early* theſe fine Remains began to excite their admiration, we learn from thoſe warm Verſes of *Hildebert*, quoted before, p. 427.

† Sup. p. 319.

P. III. *Greece*, the concluſion is evident, that NOT ITALY, but GREECE WAS THEIR COMMON PARENT. And thus is the Queſtion concerning *Preference* to be decided.

CHAP.

CHAP. XI.

Concerning the POETRY *of the* LATTER LATINS, *or* WESTERN EUROPEANS—*Accentual Quantity*—RHIME—*Samples of* RHIME *in Latin*—*in Claſſical Poets, accidental; in thoſe of a later age, deſigned*—RHIME *among the Arabians*—ODILO, HUCBALDUS, HILDIGRIM, HALABALDUS, *Poets or Heroes of Weſtern Europe*—RHIMES *in* MODERN *Languages*—*of Dante, Petrarch, Boccaccio, Chaucer, &c.*—*Sannazarius, a pure Writer in Claſic Latin, without Rhime*—*Anagrams, Chronograms, &c. finely and accurately deſcribed by the ingenious Author of the* SCRIBLERIAD.

AND here, as we are about to ſpeak upon the POETRY of theſe times; we wiſh our Readers previouſly to review, what we have already ſaid upon the *two* Ch. XI.

Species

P. III. *Species of verbal Quantity*, the *Syllabic* and the *Accentual* *.

It will there appear that till *Greek* and *Latin* degenerated, *Accentual* Quantity was hardly known. But tho' *Degeneracy* ſpred it thro' theſe two Languages, yet, with regard to *modern* Languages, 'twas the beſt that could be attained. Their harſh and rugged *Dialects* were in *few* inſtances ſuited to the *Harmonious Simplicity* of the *Syllabic Meaſure*.

And yet, tho' this more perfect and elegant *Proſody* was rarely attainable, ſo ſtrong was the Love of Mankind for Rhythm, ſo *connate* (if I may ſo ſay) with their very Being, that Metre *of ſome*

* See from p. 74 to p. 92.

ſort

ſort was every where cultivated, and even theſe *northern* Tribes had their *Bards*, their *Minſtrels*, their *Troubadours*, and the like. Ch. XI.

Now, tho' in THE LATTER LATINITY *Syllabic Quantity* was little regarded, and the *Accentual* more frequently ſupplied it's place, they did not eſteem even *this laſt* always ſufficient *to mark the Meaſure*. An Expedient was therefore found (flattering to the Ear, becauſe it had ſomething of *Harmony*) and this was, *to mark the laſt Syllables* of different Verſes with *Sounds that were Similar*, ſo that the Ear might not doubt a moment, where every Verſe *ended*.

AND hence in *Modern* Verſe *theſe laſt Syllables*, which Poets of *a purer* Age in a manner *neglected*, came to claim a peculiar and *ſuperior* regard, as helping to mark the RHYTHM thro' the medium of the RHIME.

Si

P. III. *Si Sol ſpendeſcat Mariâ purific*ANTE,
Major erit glacies poſt feſtum, quam fuit
ANTE *.

NOR was this practiſed in *Heroics only*, but in *Trochaics* alſo.—

Suſcitavit igitur || *Deus Hebræ*ORUM
Chriſtianos principes, || *et robur* EORUM
Vindicare ſcilicet || *Sanguinem Sanct*ORUM,
Subvenire filiis || *Mortifica*TORUM †.

NAY ſo fond were thoſe Poets of their Jingle, that they not only infuſed it into *different* Verſes, but into *one and the ſame*

---

* RHIME *is the* SIMILITUDE OF SOUND *at the Ends of two Verſes.* RHYTHM *is* MEASURED MOTION, *and exiſts in Verſes of every ſort, whether Claſſical or not Claſſical, whether Blank Verſe, or Rhime.* In ſhort, WITHOUT RHYTHM *no Verſe can exiſt of any ſpecies*; WITHOUT RHIME *they may, and often do.*

† *Roger Hoveden. Annal.* p. 379, b.

Verſe;

Verſe; making *the Middle* of each Verſe to rhime with *its End*, as well *as one Verſe* to rhime with *another*. Ch. XI.

THUS in *St. Edmund's* Epitaph we read—

Hic erat EDMUNDUS, *animâ cum corpore* MUNDUS,
Quem non IMMUNDUS *potuit pervertere* MUNDUS *.

AND again in thoſe verſes tranſcribed from an old monument——

*Hic ſunt con*FOSSA *Bernoldi præſulis* OSSA;
Laudet cum GLOSSA, *dedit hic quia munera* GROSSA.

To theſe may be added the Inſcription upon the three Wiſe Men of the Eaſt, buried (as they tell us) at *Cologn* in the Weſt.

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* *Waverly*, p. 202.

Corpora

P. III. *Corpora ſanc*TORUM *recubant hic terna Ma-*
GORUM,
*Ex his ſubl*ATUM *nihil eſt, alibive lo-*
CATUM.

VERSES of this ſort, of which there are innumerable ſtill extant, have been called *Leonine* Verſes, from *Leo*, a writer of the 12th Century, who is ſuppoſed to have been their inventor. But this ſhould ſeem a miſtake, if the Inſcription upon the Image of a King *Dagobert*, who lived in *the ſeventh* Century, be of the ſame period with that Monarch.

Fingitur hac ſpecie, bonitatis odore REFER-
TUS,
Iſtius Eccleſiæ fundator, Rex DAGOBERTUS.

'TIS true there are Verſes of this ſort to be found even among Poets, *the firſt in claſſical rank.*

Thus VIRGIL,

Trajicit: i, VERBIS *virtutem illude ſu*PERBIS.

Thus

Thus HORACE,

*Fratrem mœ*RENTIS, *rapto de fratre* DOLENTIS.

Thus even HOMER himſelf,

Ἐκ γὰρ χρηΤΑΩΝ γένος ἔυχομαι ἐυρειΑΩΝ.

THE difference ſeems to have been, THE RHIMES, falling from theſe *ſuperior* Geniuſes, fell ('twas probable) *accidentally:* with the *latter* race of Poets they were the Work of *labour* and *deſign.* They may well indeed be called Works *of labour and deſign*, when we reflect on the immenſe pains, which their makers muſt have taken, where *their Plan of Rhiming* was ſo *complicated*, as they ſometimes made it.

TAKE a ſingular example of no fewer than *three* RHIMES to each Verſe.

Crimina CRESCERE *flete*; TEPESCERE *jus, decus*, ÆQUUM;
Flete, GEMISCITE; *denique* DICITE, *dicite* MECUM,

Qui

P. III. *Qui regis* OMNIA, *pelle tot* IMPIA, *ſurge*,
PERIMUS,
Nos, Deus, ASPICE, *ne ſine* SIMPLICE *la-*
mine SIMUS.

Fabricius, who gives theſe Verſes, remarks, that they were written in the *Dactylic Leonine*; that is, they had every Foot *a Dactyl*, excepting the laſt, and contained *three Rhimes* in each Verſe, TWO *within the Verſe* itſelf, and ONE *referring to the Verſe that followed.* He adds, that their Author, *Bernardus Morlanenſis*, a Monk of the eleventh Century, compoſed no leſs than *three* Books of this wonderful Verſification. What leiſure muſt he have had, and how was it employed *?

BEFORE we quit the ſubject of RHIME we may add, that RHIME was uſed not only by the *Latin*, but by the *Arabian*

* See *Fabric. Biblioth. med. et infim. ætatis*, under the word, *Bernardus Morlanenſis*.

Poets,

Poets, as we may ſee by a tract upon the *Arabic* Proſody, ſubjoined by Dr. *Pococke* to his *Carmen Tograï*. Ch. XI.

RHIME however was not ſo ſtrictly followed, but that ſometimes they quitted it. In the following *Heroics*, the Monk *Odilo*, addreſſing himſelf to his Friend *Hucbaldus*, appears ſo warm in his wiſhes, as not only to forget *Rhime*, but even *Claſſical* Quantity.

Hucbaldo Sōpho Sōphīă sĭt semper amica ;
Hucbaldus Sōphus Sōphīæ semper amicus :
Expoſco hoc Odĭlo, peccator cernuus ēgo.

THIS Genius (over whoſe Verſes I have occaſionally marked the *accentual* Quantity in contra-diſtinction to the *Syllabic*) is ſuppoſed to have written in the *tenth* Century.

OTHERS, *rejecting Rhime*, wrote *Elegiacs* ; as that Monk, who celebrated

P. III. *Hildīgrim* and *Halabuldus*; the one for building a Church, the other for conſecrating it.

Hildīgrim ſtruxīt; Hălăbaldus Epiſcopus Archi
Sanctificavit: honor certus utrumque manet.

In the firſt of theſe two Verſes the word *Archi-Epiſcopus* is, by a pleaſant *tranſpoſition*, made into a *Dactyl* and *Spondree*, ſo as to complete the Hexameter *.

'Twas upon *theſe* Principles of Verſification, that the early Poets of this Æra wrote much bad *Verſe* in much bad *Latin*. At length they tried their ſkill in their *Vernacular* tongues, introducing *here* alſo their *Rhime* and their *Accen-*

* See *Recueil de divers Ecrits pour ſervir de l' Eclairciſſements a l' Hiſtoire de France* par *L' Abbe de Beuf*, p. 115.—p. 106.

tual

tual quantity, as they had done before in *Latin*. Ch. XI.

THRO' the Southern parts of *France* the TROUBADOURS (already mentioned) * compoſed Sonnets in the *Provençal* Tongue. Soon after them DANTE, PETRACH, and BOCCACCIO wrote Poems in *Italian*; and ſoon after theſe, CHAUCER flouriſhed in *England*. From *Chaucer*, thro' *Rowley*, we paſs to Lords *Surry* and *Dorſet*; from them to *Spencer*, *Shakſpeare*, and *Johnſon*: after whom came *Milton*, *Waller*, *Dryden*, *Pope*, and a ſucceſſion of Geniuſes, down to the preſent time.

THE THREE ITALIAN POETS, we have mentioned, were capital in their kind, being not only ſtrong and powerful in *Sentiment*, but, what is more ſurpriſing, elegant in their *Diction* at a time, when

* See before, p. 411.

P. III. *the Languages of England* and *France* were barbarous and unpoliſhed. This in *Engliſh* is evident from our Countryman, CHAUCER, who, even to an *Engliſh* Reader appears ſo uncouth, and who yet wrote later than the lateſt of theſe three.

IT muſt, however, be acknowleged, that, if *we except his Language*, for LEARNING and WIT he appears equal to the beſt of his *Contemporaries*, and I may add even of his *Succeſſors*.

I CANNOT omit the following *ſample of his* LITERATURE, in the *Frankelein's Tale*. In that Poem the fair *Dorigen* is made to lament the abſence of her much loved *Arveragus*; and, as ſhe ſits upon a Cliff, beholding the Sea, and the formidable Rocks, ſhe breaks forth with terror into the following Exclamation.

Eternal GOD *! that thro' thy Purveyaúnce*
LEADEST *the World by* CERTAIN *Governaúnce*;

IN

IN IDLE, *as men ſayn*, YE NOTHING MAKE. Ch. XI.

But, Lord, thoſe grieſly, fendly, ROCKIS, *blake,*
That ſeem rathír a FOUL CONFU'SIÓN
Of Work, than any FAIR CREA'TIÓN
OF SUCH A PERFECT GOD, *wiſe, and full ſtable:*
WHY *have ye wrought this work unréaſonáble?*

Dorigen, after more expoſtulation of the ſame ſort, adds--

I wote well Clerkis woll ſayn, as 'hem leſte,
By Arguments, that ALL IS FOR THE BESTE,
Tho' I ne cannot well the Cauſes know--
But thilké God, that made the Winds to blow,
Ay keep my Lord, &c.

THERE is an elegant Pathos in her thus quitting thoſe deeper Speculations, to addreſs

P. III. dreſs a Prayer for the ſafety of her *Arveragus*.

The Verſe, before quoted,

To LEAD *the World by* CERTAIN *Governaunce*,

is not only a *philoſophical Idea*, but *philoſophically* expreſt.

The next Verſe,

In IDLE, *as Men ſayn*, YE NOTHING MAKE,

is a ſentiment tranſlated literally from ARISTOTLE, and which that Philoſopher ſo much approved, as *often* to repeat it.

TAKE one Example—

Ὁ δὲ Θεὸς καὶ ἡ φύσις οὐδὲν μάτην ποιεῖ.— GOD *and* NATURE MAKE NOTHING IN VAIN. *Ariſt. de Cælo, Lib.* I. *Cap.* 4.

As to what follows, *I mean that ſpeculation of learned men, that* ALL IS FOR THE BEST, this too we meet in *the ſame* Philo-

Philoſopher, annexed (as it were) to *the ſentiment juſt alleged.* Ch. XI.

Η φύσις ἄθεν δημιυργεῖ μάτην, ὥσπερ εἴρηται πρότερον, ἀλλὰ πάντα πρὸς τὸ Βελτιον ἐκ τῶν ἐνδεχομένων. NATURE, *(as has been ſaid before)* CREATES NOTHING IN VAIN, *but* ALL THINGS FOR THE BEST, *out of the contingent materials. De Animal. inceſſu. C.* 12.

IT may be fairly doubted, whether CHAUCER took this from the *original Greek*—'tis more probable he took it from the *Latin Verſion* of the *Spaniſh Arabic Verſion*, which *Latin* was then current, and admitted thro' *Weſtern Europe* for the *Ariſtotelic Text*.

The ſame thought occurs in one of our moſt elegant *modern* Ballads; tho', whence the Poet took it, I pretend not to decide.

P. III. *How can they ſay, that* NATURE
HAS NOTHING MADE IN VAIN?
Why then beneath the Water
Do HIDEOUS ROCKS *remain?*
THOSE ROCKS *no eyes diſcover,*
Which lurk beneath the deep,
To wreck, &c.

BUT to return to CHAUCER—

IF in *the Tale* we have juſt quoted; if in the Tale of the *Nun's Prieſt*, and in many other of his works, there are theſe ſprinklings of *Philoſophy*; if to theſe we add the extenſive Knowlege of *Hiſtory*, *Mythology*, and various other ſubjects, which he every where ſhews: we may fairly, I think, arrange him among our *Learned* Poets, and take from HIM *an Eſtimate of the Literature of the Times*, as far at leaſt as poſſeſt by men of *ſuperior* Education.

AFTER having mentioned (as we have lately done) PETRARCH and ſome of the *Italians*,

Italians, I can by no means omit their countryman SANNAZARIUS, who flouriſhed in the Century following, and whoſe Eclogues in particular, formed on the Plan of *Fiſhing* Life inſtead of *Paſtoral*, cannot be enough admired both for their *Latinity* and their *Sentiment*. His fourth *Eclogue*, called *Proteus*, written in imitation of *Virgil's* Eclogue called *Silenus*, may be juſtly valued as a maſter-piece in its kind. The following ſlight ſketch of it is ſubmitted to the Reader. Ch.XI.

" Two Fiſhermen, ſailing during a " dark night from *Caprea* into the Bay of " Naples, as they ſilently approach the " Promontory of *Minerva*, hear PROTEUS " from the Shore, ſinging a marvelous " Narrative of the ſtrange Events, of " which *thoſe Regions* had been the well- " known Scene. He concludes with the " unhappy fate of the Poet's Friend and " Patron, *Frederic King of Naples*, who, " having

P. III. " having been expelled his Kingdom,
" died an Exile in *France*."

If I might be pardoned a digreſſion, it ſhould be on the Elegance of the *Numbers*, by which this unfortunate part of the Tale is introduced.

Addit triſtia fata, et te, quem luget ademptum
Italia, &c.

The Omiſſion of the *uſual Cæſura*, in the firſt of theſe verſes, naturally throws it into that *Anapæſtic Rhythm*, ſo finely ſuited to *ſolemn* Subjects.

Addit—triſtia—fata et—te quem, &c.*

It may be obſerved alſo, in how *pathetic*, and yet withal, in how *manly* a way *Sannazarius* concludes. *Frederic* died in a remote region, and was buried, where

* So *Homer*,
Πότνια—θέα μὴ—μοὶ τόδε—χώετο.
Odyſſ. E. 215.

he

he died. "'*Tis pleaſing*, ſays PROTEUS, "*for a man's remains to reſt in his own* "*Country; and yet for a Tomb every Land* "*ſuffices.*" Ch. XI.

Grata quies patriæ, ſed et omnis terra Sepulcrum.

THOSE, who know how much ſooner *Italy* emerged from Barbarity, than the reſt of *Europe*, may chuſe to place SANNAZARIUS rather at the *beginning* of a *good* age, than at the *concluſion* of a *bad* one. Their opinion, perhaps, is not without foundation, and may be extended to FRACASTORIUS, POLITIAN, POGGIUS, and many other eloquent Authors, which that Century then produced, when Eloquence was little known elſewhere.

BEFORE we quit *Poetry*, we ſhall ſay ſomething upon its *loweſt* Species, upon *Acroſtics*, *Chronograms*, *Wings*, *Altars*, *Eggs*, *Axes*, &c.

THESE

P. III. THESE were the poor Inventions of men *devoid of Taſte*, and yet abſurdly aiming at Fame by theſe deſpicable whims. Quitting the paths of Simplicity and Truth (of which 'tis probable they were wholly ignorant) they aſpired, like Rope-dancers, to Merit, which only lay in *the difficulty*. *The Wings*, the *Axes*, the *Altars*, &c. were *wretched Forms*, into which they tortured poor *Words*, juſt as poor *Trees* in our Gardens were formerly mangled into Giants, Flower-Pots, Peacocks, Obeliſcs, &c.

WHOEVER remembers that ACROSTICS, in Verſification, are formed from the *Initial Letter* of every Verſe, will ſee the Force and Ingenuity of the following deſcription.

Firm and compact, in three fair Colums wove,
O'er the ſmooth plain the bold ACROSTICS *move:*

HIGH

HIGH *o're the reſt* THE TOW'RING LEADERS RISE, Ch.XI.
With LIMBS GIGANTIC *and* SUPERIOR SIZE.

CHRONOGRAMS, by a different conceit, *were not confined to* INITIAL LETTERS, but, as they were *to deſcribe Dates*, THE NUMERAL LETTERS, *in whatever part of the Word they ſtood*, were diſtinguiſhed from *other* Letters *by being written in* CAPITALS.

FOR example, I would mark by a CHRONOGRAM the Date 1506. I take for the purpoſe the following Words,

—feriam ſidera vertice;

and by *a ſtrange Elevation of* CAPITALS I compel even *Horace* to give me *the Date required.*

—feriaM ſiDera VertIce, MDVI.

THE Ingenious Author, whom I have quoted before, thus admirably deſcribes this *ſecond* ſpecies of folly.

Not

P. III. *Not thus the looſer* CHRONOGRAMS *prepare;*
Careleſs their Troops, undiſciplin'd to War;
With RANK IRREGULAR, CONFUS'D *they ſtand,*
THE CHIEFTAINS MINGLING *with the vnlgar band.*

IF I have dwelt too long on theſe trifles, it is not ſo much for their *merit* (of which they have none) as for thoſe *elegant* Lines, in which they are ſo well deſcribed.

ON the ſame motive I conclude this Chapter with ſelecting a few more Lines from the ſame ingenious Poem.

To join theſe ſquadrons, o'er the champain came
A numerous race, of no ignoble name;
RIDDLE, *and* REBUS, *Riddle's deareſt Son,*
And falſe CONUNDRUM, *and inſidious* PUN;
FUSTIAN,

FUSTIAN, *who ſcarcely deigns to tread the ground,*
And RONDEAU, *wheeling in repeated round.*
On their fair ſtandards, by the winds diſplay'd,
EGGS, ALTARS, WINGS, PIPES, AXES *were pourtray'd* *.

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* See THE SCRIBLERIAD, (Book II. V. 151, &c.) of my valuable Friend, Mr. *Cambridge* of *Twickenham*.

CHAP.

CHAP. XII.

PAUL *the Venetian, and* SIR JOHN MANDEVILLE, *great Travellers* — SIR JOHN FORTESCUE, *a great Lawyer* — *his valuable Book, addreſt to his Pupil, the Prince of Wales* — KING'S COLLEGE CHAPEL *in Cambridge*, FOUNDED BY HENRY THE SIXTH.—

'TWAS during this middle Period lived thoſe celebrated Travellers, PAUL THE VENETIAN, and our Countryman, SIR JOHN MANDEVILLE.

WE have mentioned CHAUCER before them, tho' he flouriſhed *after both*; for *Chaucer* lived till paſt the year 1400, PAUL began his Travels in the year 1272, and MAUDEVILLE began his in the year 1322. The Reaſon is, *Chaucer* has been arranged with *the Poets, already* ſpoken of.

MARC

C. XII.

MARC PAUL, who is the firſt Writer of any Note concerning the *Eaſtern* Countries, travelled into thoſe remote Regions as far as the Capital and Court of *Cublai Chan*, the ſixth from that tremendous Conqueror *Jingiz Chan**. *Paul* is a curious and minute Relator of what he ſaw there.

He deſcribes *the Capital*, CAMBALU, to be a ſquare walled in, of *Six miles* on every ſide, having to each ſide three Gates, and the ſeveral ſtreets rectilinear, and croſſing at right angles.

The Imperial Palace, he tells us, was incloſed within a ſquare wall of *a mile* on every ſide, and was magnificently adorned with Gilding and Pictures. 'Twas a piece of ſtate, that thro' the grand or principal gate no one could enter but the Emperor *himſelf*.

WITHIN the walls of this Square there

* See *Abulpharajius*, from p. 281 to p. 306.

P. III. were extenſive Lawns, adorned with Trees, and ſtockt with wild animals, ſtags, goats, fallow deer, &c.-not to mention a River, which formed a Lake, filled with the fineſt fiſh.

BESIDES this, at a League's diſtance from the Palace, he deſcribes a ſmall Mountain or Hill, planted with Evergreens, in circumference about a mile. "Here (he tells us) the Emperor had all "the fineſt trees that could be procured, "brought to him, employing his Ele-"phants for that purpoſe, as the trees "were extracted with their roots.

"THE Mountain, from its verdure, "was called THE GREEN MOUNTAIN. "On its ſummit ſtood a fine Palace, diſ-"tinguiſhed alſo by its *Green* Colour, "where he *(the Great Chan)* often retired "to enjoy himſelf *."

SPEAK-

* The preceding Extracts are taken from a *Latin* Edition of PAULUS VENETUS, publiſhed, in a ſmall Quarto,

SPEAKING of *the Perſon* of *Cublai*, the then Monarch, he thus deſcribes him. C.XII.

"HE is remarkably handſome; of a "moderate ſtature; neither too corpulent, "nor too lean; having a Countenance "ruddy and fair; large eyes; a beautiful "Noſe; and all the lineaments of his "Body formed in due proportion *."

Quarto, *Coloniæ Brandenburgicæ, ex officina Georgii Schulzii anno* 1679.

As the Book is not rare, nor the ſtile curious, we have only given the ſeveral Pages, by way of reference.

For *the Capital*, CAMBALU, ſee p. 68. *Lib.* 2. *Cap.* 10.

For *the Imperial Palace*, *Lawns* adjoining, and *the Green Mountain*, ſee p. 66, 67, *Lib.* 2. *Cap.* 9.

* *Rex* CUBLAI *eſt homo admodum pulcher, ſtaturâ mediocri, non nimis pinguis, nec nimis macilentus, faciem habens rubicundam atque candidam, oculos magnos, naſum pulchrum, et omnia corporis lineamenta debitâ proportione conſiſtantia.* Mar. Pauli Lib. 2. Cap. 8. p. 65.

P. III. We here quit our Traveller, only obſerving, as we conclude, that learned men have imagined this CAMBALU to be PEKIN in *China*, founded there by *Jingiz Chan*, ſoon after he had conquered it.

WHEN we conſider the immenſe Power of this mighty Conqueror, who in a manner ſubdued the vaſt Tract of *Aſia*; we are *the leſs difficult* in believing ſuch marvellous Relations. The City, the Palace, and the Territory around teach us, what was the *Taſte* of him and his Family, whoſe boundleſs Empire could admit of *nothing minute*.

IT is too an additional argument for *Credibility*, that, tho' the Whole is *Vaſt*, yet nothing appears either *Fooliſh*, or *Impoſſible*.

ONE thing is worthy of notice, that, tho' PAUL reſided in *China* ſo long, he makes no mention of the *celebrated* WALL.

WALL.—Was this *forgetfulneſs ?* or was it not *then* erected ? C. XII.

As to our Countryman, SIR JOHN MANDEVILLE, tho' he did not travel ſo far as *Marc Paul*, he travelled into many Parts of *Aſia* and *Africa*; and, after having lived in thoſe Countries for thirty-three years, died at *Liege* in the year 1371.

HE wrote his Travels in three Languages, *Latin*, *French*, and *Engliſh*, from the laſt of which Languages we quote, taking the liberty, in a few inſtances, to modernize the *Words*, tho' not in the minuteſt degree to change the *Meaning*.

WE confine ourſelves for brevity to a ſingle fact.

TRAVELLING thro' *Macedonia*, he tells us, as follows—" In this Country was " ARISTOTLE born, in a City, that men

P. III. " call *Strageris* *, a little from the City " of *Tragie* or *Trakys*; and at *Strageris* " is *Ariſtotle* buried, and there is an Altar " at his Tomb, where they make a great " Feaſt every Year, as tho' he was a Saint. " Upon this Altar the Lords (or Rulers) " hold their Great Councils and Aſſem- " blies, for they hope, that, thro' the in- " ſpiration of God and of Him, they ſhall " have the better counſel †."

SUCH was the Veneration (for it was more than Honour) paid by the *Stagirites* to their Countryman, more than *eighteen hundred years* after his death ‡.

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* Its antient name in *Greek* was Στάγειρα, whence *Ariſtotle* was often called, by way of eminence, THE STAGIRITE, as being a Citizen there.

† See *Mandeville's* Voyages, Chap. 2.

‡ Thoſe, who deſire a taſte of THIS GREAT MAN's PHILOSOPHY in *Engliſh*, may find their curioſity amply gratified in the laſt work of that learned and acute *Grecian*, LORD MONBODDO, which work he ſtiles ANTIENT METAPHYSICS, publiſhed in Quarto at *Edinburgh*, 1779.

FROM

C. XII.

FROM theſe times we paſs over the triumphant reign of *Henry the Fifth* (a reign rather of *Action* than of *Letters*) to that of his unfortunate Son. This was a Period, diſgraced by unſucceſsful wars abroad, and by ſanguinary diſorders at home. *The King himſelf* met an *untimely* End, and ſo did his hopeful and high ſpirited *Son*, the *Prince of Wales*. Yet did not even theſe Times keep one Genius from emerging, tho' plunged by his rank into their moſt tempeſtuous part. By this I mean SIR JOHN FORTESCUE, Chancellor of *England*, and Tutor to *the young Prince*, juſt mentioned. As this laſt office was a Truſt of the greateſt importance, ſo he diſcharged it not only with conſummate *Wiſdom*, but (what was more) with conſummate *Virtue*.

HIS Tract IN PRAISE OF THE LAWS OF ENGLAND *, is written with the nobleſt

* This Book, which he ſtiles DE LAUDIBUS LEGUM ANGLIÆ, is written in Dialogue between himſelf,

P. III. bleſt view that man ever wrote; written to inſpire his Pupil with a Love of the Country he was to govern, by ſhewing him that, To GOVERN BY THOSE ADMIRABLE LAWS, would make him a FAR GREATER PRINCE, than the moſt UNLIMITED DESPOTISM *.

THIS he does not only prove by a detail of *particular Laws*, but by an accurate

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ſelf, and the young Prince his Pupil, and was originally in *Latin*. The great *Selden* thought it worthy of a Commentary, and ſince that it has been publiſhed and enriched with additional Notes by Mr. *Gregor*. A new Edition was given ann. 1775, and the Latin Text ſubjoined.

* See of *Forteſcue*'s Work, Chap. IX. and XIII. and, above all, Chap. XIV. where he tells us *the Poſſibility of doing amiſs*, (which is the only Privilege an *abſolute* Prince enjoys above a *limited* one) *can be called* AN ADDITION OF POWER *no other, than we ſo call* A POSSIBILITY TO DECAY, OR TO DIE. See p. 41 of the Engliſh Verſion.

'Tis worth obſerving that *Forteſcue*, in his dialogue, gives theſe fine ſentiments to the *young Prince*, after he has heard much and due Reaſoning upon the excellence of our Conſtitution. See Chap. XXXIV. p. 119.

com-

compariſon between the ſtate of *England* and *France*, one of which he makes a Land of *Liberty*, the other of *Servitude*. His thirty-fifth and thirty-ſixth Chapters upon this ſubject are invaluable, and ſhould be read by every ENGLISHMAN, *who honours that* NAME. C. XII.

THRO' theſe and the other Chapters, we perceive an *intereſting Truth*, which is, that the capital parts of our Conſtitution, the *Trial by Juries*, the *Abhorrence of Tortures*, the *Sovereignty of Parliament* as well in the granting of *Money*, as in the making and repealing of *Laws*, I ſay, that all theſe, and many other ineſtimable privileges, exiſted THEN, as they do NOW; were not *new* projects of the Day, but SACRED FORMS, to which *Ages* had given a venerable *Sanction* *.

As

* For trial by *Juries*, ſee of this *Author* Chap. XX, XXI, and XXII.—For his abhorrence of *Torture*, ſee

P. III. As for the LITERATURE of this Great Man (which is more immediately to our purpoſe) he appears to have been a Reader of *Ariſtotle*, *Diodorus Siculus*, *Cicero*, *Quinctilian*, *Seneca*, *Vegetius*, *Boethius*, and many other ancients; to have been not un-informed in the Authors and Hiſtory of *later* Ages; to have been deeply knowing not only in *the Laws of his own Country* (where he attained the higheſt dignity they could beſtow) but in *the Roman* or *Civil Law*, which he holds to be far inferior *; we muſt add to this a maſterly inſight into the *State* and *Policy* of the *neighbouring Nations*.

PERHAPS

ſee Chap. XXIII.—For the *ſovereignty of Parliament* ſee Chap. IX, XIII, XVIII, XXXVI, particularly p. 118 of the *Engliſh Verſion*.—For the high antiquity of our *Laws* and *Conſtitution*, ſee Chap. XVII.

* The inferiority of the *Roman* Law to *our own*, is a Doctrine he ſtrongly inculcates. See above all Chap. IX, XIX, &c. alſo Chap. XXXIV, where he nobly reprobates, as he had done before in Chap. IX, that infamous

PERHAPS a perſon of Rank, *even at preſent*, need not wiſh to be better inſtituted, if he had an ambition to ſoar above the Faſhionable Poliſh.

WE muſt not conclude, without obſerving that the Taſte for *Gothic Architecture* ſeems never to have been ſo *elegant*, as during this period; witneſs that exquiſite ſtructure, built by *Henry the Sixth*, I mean THE CHAPEL OF KING'S COLLEGE in *Cambridge*.

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infamous maxim, *Quod* PRINCIPI *placuit*, LEGIS *habet Vigorem*; a Maxim, well becoming an *Oriental Caliph*, but hardly decent even in a *degenerate Roman Law-giver*.

CHAP.

CHAP. XIII.

Concerning NATURAL BEAUTY — *its Idea the ſame in all Times* — THESSALIAN TEMPE — *Taſte of* VIRGIL, *and* HORACE — *of* MILTON, *in deſcribing Paradiſe* — *exhibited of late years firſt in Pictures* — *thence transferred to* ENGLISH *Gardens* — *not wanting to the enlightened Few of the middle Age* — *proved in* LELAND, PETRARCH, *and* SANNAZARIUS, — *compariſon between the Younger* CYRUS, *and* PHILIP LE BEL *of France.*

BUT let us paſs for a moment from the elegant Works of ART to the more elegant Works of NATURE. The two ſubjects are ſo *nearly* allied, that *the ſame Taſte* uſually reliſhes them *both.*

Now there is nothing more certain, than that the Face of *inanimate Nature* has been at all times captivating. *The Vulgar,* indeed, look no farther than to Scenes of *Culture,*

Culture, becauſe all their Views merely terminate in *Utility*. They only remark, that 'tis fine Barley; that 'tis rich Clover; as an Ox or an Aſs, if they could ſpeak, would inform us. But *the Liberal* have *nobler* views, and tho' they give to *Culture* is due Praiſe, they can be delighted with *natural Beauties*, where *Culture* was *never* known. C. XII.

AGES ago they have celebrated with enthuſiaſtic rapture "*a deep retired Vale*, "*with a River ruſhing thro' it*; *a Vale* "*having it's ſides formed by two immenſe* "*and oppoſite Mountains, and thoſe ſides* "*diverſified by Woods, Precipices, Rocks* "*and romantic Caverns.*" Such was the Scene, produced by the River *Penēus*, as it ran between the Mountains, *Olympus* and *Oſſa*, in that well known Vale, the THESSALIAN TEMPE*.

VIRGIL

* *Eſt nemus Hæmoniæ, prærupta quod undique claudit*
Silva: vocant TEMPE. *Per quæ Penēus ab imo*
Effuſus

P. III. VIRGIL and HORACE, the firſt for Taſte among the *Romans*, appear to have been enamoured with Beauties of this character. HORACE prayed for a Villa, where there was *a Garden*, a *Rivulet*, and above theſe *a little Grove*.

Hortus ubi, et tecto vicinus jugis aquæ fons,
Et paulùm Silvæ ſuper his foret.
Sat. VI. 2.

VIRGIL wiſhed to enjoy *Rivers*, and *Woods*, and to be hid under immenſe ſhade in the cool *valleys* of Mount *Hæmus*—

—O! qui me gelidis in Vallibus Hæmi
Siſtat, et ingenti ramorum protegat umbra?
Georg. II. 486.

Effuſus Pindo ſpumoſis volvitur undis,
Dejectuque gravi, &c.
Ovid. Metam. Lib. I. 568.

A fuller and more ample account of this beautiful ſpot may be found in the *Firſt Chapter* of the *Third Book of Ælian's Various Hiſtory*.

THE

C.XIII.

THE great ELEMENTS of *this* ſpecies of Beauty, according to *theſe* Principles, were WATER, WOOD, and UNEVEN GROUND; to which may be added a fourth, that is to ſay, LAWN. 'Tis the happy *Mixture* of theſe four, that produces every Scene of *natural Beauty*, as 'tis a more myſterious Mixture of *other* Elements (perhaps as *ſimple*, and *not more* in number) that produces a *World* or *Univerſe*.

Virgil and *Horace* having been quoted, we may quote, with equal truth, our great countryman, MILTON. Speaking of the Flowers of *Paradiſe*, he calls them *Flowers*,

——*which* NOT NICE ART
In beds and curious Knots, but NATURE BOON
Pours forth profuſe on hill, and dale, and plain.

P. L. IV. 245.

SOON

P. III. Soon after this he ſubjoins—

——— *this was the Place*
A happy rural Seat, of VARIOUS VIEW.

He explains this VARIETY, by recounting the Lawns, the Flocks, the Hillocks, the Valleys, the Grotts, the Waterfalls, the Lakes, &c. &c. and in another Book, deſcribing the approach of *Raphael*, he informs us, that this divine Meſſenger paſt

——— *Thro' Groves of Myrrh,*
And flow'ring Odors, Caſſia, Nard and Balm,
A WILDERNESS *of Sweets; for Nature here*
Wanton'd as in her prime, and play'd AT WILL
Her Virgin-fancys, pouring forth more ſweet,
Wild ABOVE RULE *or Art,* ENORMOUS BLISS.—

P. L. IV. 292.

THE

C.XIII.

THE *Painters* in the preceding Century ſeem to have felt the power of theſe *Elements*, and to have transferred them into their Landſcapes with ſuch amazing force, that they appear not ſo much to have *followed*, as to have *emulated* Nature. *Claude de Lorraine*, *the Pouſſins*, *Salvator Roſa*, and a few more, may be called *ſuperior Artiſts* in this exquiſite Taſte.

Our Gardens in the mean time were taſteleſs and inſipid. Thoſe, who made them, thought *the farther they wandered from Nature*, the nearer they approached *the Sublime*. Unfortunately, where they travelled, *no Sublime was to be found*; and the farther they went, the farther they left it behind.

BUT *Perfection*, alas! was not the work of a day. Many Prejudices were to be removed; many gradual Aſcents to be made; Aſcents from Bad to Good, and from Good to Better, before the *deli-*

P. III. *cious Amenities* of a *Claude* or a *Pouſſin* could be rivalled in a *Stour-head*, a *Hagley*, or a *Stow*; or *the tremendous Charms* of a *Salvator Roſa* be equalled in the Scenes of a *Peircefield*, or a *Mount Edgecumb*.

Not however to forget the ſubject of our Inquiry.—Tho' 'twas not before the *preſent* Century, that we eſtabliſhed a chaſter Taſte; tho' our neighbours at this inſtant are but learning it from us; and tho' to the Vulgar every where it is totally incomprehenſible (be they Vulgar in rank, or Vulgar in capacity): yet, even in the darkeſt periods we have been treating, periods, when Taſte is often thought to have been loſt, we ſhall ſtill diſcover *an enlightened few*, who were by no means inſenſible to the power of *theſe* beauties.

How warmly does Leland deſcribe *Guy's Cliff*; Sannazarius, his Villa of *Mergilline*; and Petrarch, his favourite *Vaucluſe*?

Take

TAKE GUY'S CLIFF from *Leland* in his own *old Engliſh*, mixt with *Latin*— "*It is a place meet for the Muſes; there* "*is Sylence; a praty wood; antra in vivo* "*ſaxo*; (Grottos in the living Rock) *the* "*River roling over the ſtones with a praty* "*noyſe.*" His *Latin* is more elegant— *Nemuſculum ibidem opacum, fontes liquidi et gemmei, prata florida, antra muſcoſa, rivi levis et per ſaxa decurſus, nec non ſolitudo et quies Muſis amiciſſima**. C.XIII.

MERGILLINE, the Villa of *Sannazarius* near *Naples*, is thus ſketched in different parts of his Poems.

Exciſo in ſcopulo, fluctus unde aurea canos
Deſpiciens, celſo ſe culmine MERGILLINE
Attollit, nautiſque procul venientibus offert.
Sannaz. De partu Virgin. l. 25.

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* See *Leland's Itinerary*, Vol. IV. p. 66.

P. III. *Rupis O! ſacræ, pelagique cuſtos,*
Villa, Nympharum cuſtos et propinquæ
Doridos——
Tu mihi ſolos nemorum receſſus
Das, et hærentes per opaca lauros
Saxa: Tu, fontes, Aganippedumque
Antra recludis.

Ejuſd. Epigr. I. 2.

—— quæque in primis mihi grata miniſtrat
Otia, Muſarumque cavas per ſaxa latebras,
MERGILLINA; *novos fundunt ubi citria flores,*
Citria, Medorum ſacros referentia lucos.

Ejuſd. De partu Virgin. III. ſub fin.

De Fonte Mergillino.

Eſt mihi rivo vitreus perenni
Fons, arenoſum prope littus, unde
Sæpe deſcendens ſibi nauta rores
Haurit amicos, &c.

Ejuſd. Epigr. II. 36.

'TWOULD

C.XIII.

'Twould be difficult to tranſlate theſe elegant Morſels—'Tis ſufficient to expreſs what they mean, *collectively*—" that the " Villa of MERGILLINA had ſolitary " WOODS; had GROVES of Laurel and " Citron; had GROTTOS in the Rock, " with RIVULETS and SPRINGS; and " that from ITS LOFTY SITUATION it " lookt down upon the Sea, and com- " manded an extenſive proſpect."

'Tis no wonder that *ſuch a Villa* ſhould enamour *ſuch an Owner*. So ſtrong was his affection for it, that, when during the ſubſequent Wars in *Italy*, it was demoliſhed by the Imperial Troops, this unfortunate Event was ſuppoſed to have haſtened his end*.

* So we learn from *Paulus Jovius*, the writer of his Life, publiſhed with his Poems by *Grævius*, in a ſmall Edition of ſome of the *Italian* Poets, at *Amſterdam*, in the year 1695.

P. III. VAUCLUSE *(Vallis Clauſa)* the favourite retreat of PETRARCH, was a romantic Scene, not far from *Avignon*.

" It is a VALLEY, having on each " hand, as you enter, immenſe Cliffs, " but *cloſed up* at one of its Ends by a " ſemi-circular Ridge of them; from " which *incident* it derives *its name*. One " of the moſt ſtupendous of theſe Cliffs " ſtands in the front of the ſemi-circle, " and has at its foot an opening into an " immenſe *Cavern*. Within the moſt *re-* " *tired and gloomy part* of this Cavern is " a *large oval Baſon*, the production of " Nature, filled with pellucid and un- " fathomable Water; and from this re- " ſervoir iſſues a River of reſpectable " magnitude, dividing, as it runs, the " Meadows beneath, and winding thro' the " Precipices, that impend from above *."

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* See *Memoires pour la Vie de François Petrarque*, Quarto, Tom. I. p. 231, 341, 342. See alſo *Plin. Nat. Hiſt.* L. XXVIII. c. 22.

THIS

THIS is an imperfect ſketch of that ſpot, where PETRARCH ſpent his time with ſo much delight, as to ſay that *this alone* was Life to him, the reſt but a ſtate of puniſhment. C.XIII.

IN the two preceding Narratives I ſeem to ſee an anticipation of that Taſte for *natural* Beauty, which now appears to flouriſh thro' *Great Britain* in ſuch perfection. It is not to be doubted that the *Owner of Mergillina* would have been charmed with *Mount Edgecumb*; and *the Owner of Vaucluſe* have been delighted with *Piercefield*.

WHEN we read in XENOPHON*, that the *younger* CYRUS had with his own hand planted *trees for Beauty*, we are not ſurpriſed, tho' pleaſed with the Story,

* See the *Oeconomics of Xenophon*, where this Fact is related.

P. III. as *the Age* was *poliſhed*, and *Cyrus* an accompliſhed Prince. But, when we read that in the beginning of the 14th Century, *a King of France* (PHILIP LE BELL) ſhould make it penal to cut down a Tree, *qui a eſte gardè pour ſa beaultè, which had been preſerved* FOR ITS BEAUTY; tho' we praiſe the Law, we cannot help being ſurpriſed, that the Prince ſhould at ſuch a period have been ſo far enlightened *.

* See a valuable Work, intitled *Obſervations on the Statutes, chiefly on the antient*, &c. p. 7, by the Hon^ble. Mr. *Barrington*; a work, concerning which it is difficult to decide, whether it be more entertaining, or more inſtructive.

CHAP.

CHAP. XIV.

SUPERIOR LITERATURE *and* KNOWLEGE *both of the Greek and Latin* CLERGY, *whence*—BARBARITY *and* IGNORANCE *of the* LAITY, *whence*—*Samples of Lay-manners, in a Story from* ANNA COMNENA's *Hiſtory*—CHURCH AUTHORITY *ingeniouſly employed to check Barbarity*—*the ſame Authority employed for other good purpoſes*—*to ſave the poor Jews*—*to ſtop Trials by Battle*—*more ſuggeſted concerning Lay-manners*—*Ferocity of the* NORTHERN LAYMEN, *whence*—*different Cauſes aſſigned*—INVENTIONS *during the dark Ages*—*great, tho' the Inventors often unknown*—*Inference ariſing from theſe Inventions.*

BEFORE I quit the LATINS, I ſhall ſubjoin two or three Obſervations on THE EUROPEANS in general. Chap. XIV.

THE

P. III. THE *ſuperior* Characters for *Literature* here enumerated, whether in the *Weſtern* or *Eaſtern Chriſtendom* (for 'tis of *Chriſtendom only* we are now ſpeaking) were by far the greater part of them ECCLESIASTICS.

IN this number we have ſelected from among THE GREEKS *the Patriarch of Conſtantinople*, PHOTIUS; MICHAEL PSELLUS; EUSTATHIUS and EUSTRATIUS, *both of Epiſcopal Dignity*; PLANUDES; *Cardinal* BESSARIO — from among THE LATINS, *Venerable* BEDE; GERBERTUS, afterwards POPE SYLVESTER THE SECOND; INGULPHUS, *Abbot of Croyland*; HILDEBERT, *Archbiſhop of Tours*; PETER ABELARD; JOHN OF SALISBURY, *Biſhop of Chartres*; ROGER BACON; FRANCIS PETRARCH; *many Monkiſh Hiſtorians*; ÆNEAS SYLVIUS, afterwards POPE PIUS THE SECOND, &c.

SOME-

Chap. XIV.

SOMETHING has been already ſaid concerning each of *theſe*, and other *Eccleſiaſtics**. At preſent we ſhall only remark, that 'twas neceſſary, *from their very Profeſſion*, that they ſhould *read* and *write*; accompliſhments, at that time *uſually confined to themſelves*.

THOSE of the *Weſtern* Church were obliged to acquire ſome knowlege of LATIN; and for GREEK, to thoſe of the *Eaſtern* Church it was ſtill (with a few Corruptions) their *native* Language.

IF we add to theſe Preparations *their mode of Life*, which, being attended moſtly with a decent competence, gave them immenſe leiſure; 'twas not wonderful that,

* Thoſe, who wiſh to ſee more particulars concerning theſe learned Men, may recur to their Names in the Index, or, if he pleaſe, may conſult the *Third* Part of theſe Inquiries, in Chapters IV. IX. X. XI. XIV.

among

P. III. *among ſuch a multitude, the more meritorious* ſhould emerge, and ſoar by dint of Genius above the common herd. Similar Effects proceed from ſimilar Cauſes. The Learning of *Egypt* was poſſeſt by their *Prieſts*; who were likewiſe left from their inſtitution to a life of leiſure*.

For the Laity on the other ſide, who, from their mean Education, wanted all theſe Requiſites, they were in fact no better than what *Dryden* calls them, *a tribe of Iſſachar*; a race, from their cradle bred in *Barbarity*, and *Ignorance*.

A Sample of theſe illuſtrious *Laymen* may be found in Anna Comnena's Hiſtory of her Father *Alexius*, who was

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* *Ariſtotle*, ſpeaking of *Egypt*, informs us — ἐκεῖ γὰρ πεφύλαχεν τὸ τῶν ἱερέων ἔθνος — *For there* (meaning in *Egypt*) the Tribe of Prieſts *were left* to lead a Life of Leiſure. *Ariſt. Metaph.* L. I. c. 1.

Grecian

Grecian Emperor in the *eleventh* Century, when the firſt CRUSADE arrived at *Conſtantinople*. So promiſcuous a Rout of rude Adventurers could not fail of giving umbrage to the *Byzantine Court*, which was ſtately and ceremonious, and conſcious withal of its internal debility. Chap. XIV.

AFTER ſome altercation, the Court permitted them to paſs into *Aſia* thro' the *Imperial* Territories, upon their *Leaders* taking *an Oath of Fealty* to the Emperor.

WHAT happened at the performance of this Ceremonial, is thus related by the fair Hiſtorian above mentioned.

" ALL the Commanders being aſ-
" ſembled, and GODFREY OF BULLOIGN
" himſelf among the reſt, as ſoon as the
" Oath was finiſhed, one of the *Counts*
" had the audaciouſneſs to ſeat himſelf
" *beſide the Emperor* upon his throne.

" *Ear*

P. III. " *Earl Baldwin*, one of *their own* people,
" approaching, took *the Count* by the
" hand; made him riſe from the throne;
" and rebuked him for his inſolence.

" THE *Count* roſe, but made no reply,
" except it was in his own unknown
" Jargon to mutter abuſe upon the Em-
" peror.

" WHEN all things were diſpatched,
" the *Emperor* ſent for this man, and
" demanded, *who he was, whence he came,*
" *and of what Lineage?* — His anſwer
" was as follows—*I am a genuine* FRANK,
" *and in the number of their Nobility.*
" *One thing I know, which is, that in a*
" *certain part of the Country I came from,*
" *and in a place, where three ways meet,*
" *there ſtands an antient Church, where*
" *every one, who has a deſire to engage in*
" *ſingle Combat, having put himſelf into*
" *fighting order, comes and there implores*
" *the*

" *the aſſiſtance of the Deity, and then* Chap.
" *waits in expectation of ſome one, that* XIV.
" *will dare attack him. On this ſpot* I
" MYSELF *waited a long time, expecting*
" *and ſeeking ſome one, that would arrive,*
" *and fight me. But* THE MAN, THAT
" WOULD DARE THIS, *was no where to*
" *be found**.

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* Thoſe, who attend to *this* Story, and who have peruſed any of the Hiſtories of *Chivalry*, in particular an ingenious *French* Treatiſe upon the ſubject, in two ſmall Volumes 8vo. publiſhed at *Paris*, in the year 1759, intitled, *Mémoires ſur l'ancienne Chevalerie*, will perceive that the much admired *Don Quixote* is not an *Imaginary Character*, but a Character, drawn after the *real Manners* of the times. 'Tis true indeed, the Character is ſomewhat *heightened*; but even *here* the witty Author has contrived to make it *probable*, by ingeniouſly adding a certain mixture of *Inſanity*.

Theſe *Romantic Heroes* were not wholly extinct even in periods *far later* than *the Cruſades*. THE CHEVALIER BAYARD flouriſhed under *Francis the Firſt of France*, and LORD HERBERT OF CHERBURY under *James* and *Charles the Firſt of England*.

" THE

P. III. " THE *Emperor*, having heard this " ſtrange Narrative, replied pleaſantly— " *If at the time, when you ſought War,* " *you could not find it, a Seaſon is now* " *coming, in which you will find Wars* " *enough. I therefore give you this ad-* " *vice: not to place yourſelf either in the* " *Rear of the Army, or in the Front,* " *but to keep among thoſe, who ſupport the* " *Centre; for I have long had knowlege* " *of the Turkiſh method in their Wars**."

THIS was one of thoſe COUNTS, or BARONS, *the petty Tyrants of Weſtern Europe*; men, who, when they were not engaged in *general* wars, (ſuch as the ravaging of a neighbouring Kingdom, the maſſacring of Infidels, Heretics, &c.) had no other method of filling up their

* See *Anna Comnena's* Hiſtory of her Father, *Fol. Gr. Lat.* p. 300.

leiſure,

leiſure, than, thro' help of their *Vaſſals*, by waging war upon one another. Chap. XIV.

AND here the *Humanity* and *Wiſdom* of THE CHURCH cannot enough be *admired*, when by *her authority* (which was then mighty) ſhe endeavoured to *ſhorten* that ſcene of Bloodſhed, which ſhe could not *totally* prohibit. THE TRUCE OF GOD (a name given it *purpoſely* to render the meaſure more *ſolemn*) enjoined *theſe ferocious Beings*, under the terrors of *Excommunication*, not to fight *from Wedneſday Evening to Monday Morning*, out of reverence to the *Myſteries*, accompliſhed on the other four days; the *Aſcenſion* on Thurſday; the *Crucifixion* on Friday; the *Deſcent to Hell* on Saturday; and the *Reſurrection* on Sunday*.

I hope

* See any of the Church Hiſtories of the time, in particular an ingenious French Book, entitled *Hiſtoire Eccleſiaſtique*, in two Volumes, 12mo. digeſted into

P. III. I hope a farther obſervation will be pardoned, when I add that *the ſame Humanity* prevailed during the fourteenth Century, and that *the terrors of* CHURCH POWER were then held forth with an intent *equally* laudable. A dreadful plague at that period deſolated all *Europe*. *The Germans*, with no better reaſon than their own *ſenſeleſs Superſtition*, imputed this calamity to *the Jews*, who then lived among them in great opulence and ſplendour. Many thouſands of theſe unhappy people were inhumanly maſſacred, till *the Pope* benevolently interfered, and prohibited by the ſevereſt Bulls ſo mad and ſanguinary a proceeding *.

Annals, and having the ſeveral years marked in the courſe of the Narrative. Go to the years 1027, 1031, 1041, 1068, 1080.

* See the *Church Hiſtories* about the middle of the fourteenth Century, and *Petrarch's Life*.

I could

I could not omit *two* ſuch *ſalutary* exertions of *Church Power*, as they both occur within the period of this Inquiry. I might add *a third*, I mean the oppoſing and endeavouring to check that abſurdeſt of all Practices, THE TRIAL BY BATTLE, which *Spelman* expreſsly tells us that THE CHURCH in all ages *condemned**. Chap. XIV.

IT muſt be confeſſed, that the Fact juſt related concerning the *unmannered* Count, at the Court of *Conſtantinople*, is rather againſt the order of *Chronology*, for it happened during the firſt Cruſades. It ſerves however to ſhew *the Manners* of the *Latin* or *Weſtern Laity*, in the beginning of *that Holy War*. They did not, in a ſucceſſion of years, grow *better*, but *worſe*.

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* *Truculentum morem in omni ævo acriter inſectarunt* THEOLOGI, &c. See before, p. 243.

P. III. 'Twas a Century *after*, that *another Cruſade*, in their march againſt Infidels, ſacked *this very City*; depoſed the then Emperor; and committed *Devaſtations*, which no one would have committed, but *the moſt ignorant, as well as cruel Barbarians*. If we deſcend not at preſent to particulars, it is, becauſe we have already quoted ſo largely from *Nicetas*, in a former Chapter *.

But a Queſtion here occurs, eaſier to propoſe, than to anſwer.—"*To what are* "*we to attribute this character of* Fero-"city, *which ſeems to have then pre-*"*vailed thro'* the Laity of Europe?

* See Part III. chap. 5, and *Abulpharagius*, p. 282, who deſcribes their *indiſcriminate* Cruelty in a manner much reſembling that of their *Brother Cruſaders* at *Bezieres*, and that nearly about the ſame time. See before, p. 409.

Shall

Chap. XIV.

SHALL we ſay, 'twas CLIMATE, and THE NATURE OF THE COUNTRY?—Theſe we muſt confeſs have in ſome inſtances great Influence.

The Indians, ſeen a few years ſince by Mr. *Byron* in the ſouthern parts of *South America*, were brutal and ſavage to an enormous exceſs. One of them, for a trivial offence, murdered his own Child (an infant) by daſhing it againſt the Rocks. *The Cyclopes*, as deſcribed by *Homer*, were much of the ſame ſort; each of them gave Law to *his own* Family, without *regard for one another*; and beſides this, they were *Atheiſts* and *Man-eaters*.

MAY we not ſuppoſe, that a ſtormy ſea, together with a frozen, barren, and inhoſpitable ſhore might work on the Imagination of theſe *Indians*, ſo, as by baniſhing all *pleaſing* and *benign* Ideas, to fill

P. III. them with *habitual* Gloom, and a Propenſity to be cruel?—or might not the *tremendous* Scenes of *Etna* have had a like Effect upon the *Cyclopes*, who lived amid Smoke, Thunderings, Eruptions of Fire, and Earthquakes? If we may believe *Fazelius*, who wrote upon *Sicily* about two hundred years ago, the *Inhabitants* near *Etna* were in *his* time a ſimilar Race *.

If therefore theſe *limited* Regions had ſuch an effect upon their *Natives*, may not a ſimilar Effect be preſumed from *the vaſt Regions of the North?* May not its cold, barren, uncomfortable *Climate* have made its numerous Tribes *equally rude* and *ſavage?*

If this be not enough, we may add *another* Cauſe, I mean their *profound Igno-*

* See *Fazellus de Rebus ſiculis*, L. II. c. 4.

rance.

rauce. Nothing mends THE MIND more than CULTURE, to which theſe Emigrants had no deſire, either from Example or Education, to lend a patient Ear. Chap. XIV.

WE may add *a farther Cauſe ſtill*, which is, that, when they had acquired Countries better than their own, they *ſettled* under *the ſame Military Form*, thro' which they had *conquered*; and were in fact, when ſettled, *a ſort of Army after a Campaign*, *quartered* upon the wretched remains of *the antient Inhabitants*, by whom they were attended under the different names of *Serfs*, *Vaſſals*, *Villains*, &c.

'TWAS not likely the Ferocity of theſe *Conquerors* ſhould abate with regard to their *Vaſſals*, whom, as ſtrangers, they were more likely to ſuſpect, than to love.

P. III. 'Twas not likely it ſhould abate with regard to one another, when the *Neighbourhood* of their Caſtles, and the *Contiguity* of their Territories, muſt have given occaſions (as we learn from Hiſtory) for endleſs Altercation. But this we leave to the learned in Feudal Tenures.

We ſhall add to the preceding Remarks one more ſomewhat *ſingular*, and yet perfectly *different*; which is, that tho' the Darkneſs in *Weſtern Europe*, during the Period here mentioned, was (in Scripture Language) *a Darkneſs that might be felt*, yet is it ſurpriſing that, during a Period ſo obſcure, many *admirable Inventions* found their way into the world; I mean ſuch as *Clocks*, *Teleſcopes*, *Paper*, *Gunpowder*, *the Mariner's Needle*, *Printing*, and a number here omitted *.

* See two ingenious Writers on this Subject, *Polydore Virgil*, *De Rerum Inventoribus*; and *Pancirollus*, *De Rebus perditis et inventis*.

'Tis

'Tis ſurpriſing too, if we conſider the *importance* of theſe arts, and their *extenſive utility*, that it ſhould be either *unknown*, or *at leaſt doubtful, by whom* they were *invented*. Chap. XIV.

A lively Fancy might almoſt imagine, that every Art, as it was wanted, had ſuddenly ſtarted forth, addreſſing thoſe that ſought it, as *Eneas* did his companions —

—*Coram, quem quæritis, adſum.*

VIRG.

AND yet, Fancy apart, of this we may be aſſured, that, tho' *the particular Inventors* may unfortunately be forgotten, THE INVENTIONS THEMSELVES *are clearly referable to* MAN; *to that ſubtle, and active Principle*, HUMAN WIT, or INGENUITY.

LET me then ſubmit the following Query ——

IF

P. III. If the HUMAN MIND be as truly of *divine* Origin, as every *other* part of the Univerſe; and if every *other* part of the Univerſe bear teſtimony to its *Author:* do not the INVENTIONS above mentioned give us reaſon to aſſert, *that* GOD, IN THE OPERATIONS OF MAN, NEVER LEAVES HIMSELF WITHOUT A WITNESS?

CHAP.

CHAP. XV.

Opinions on PAST *Ages, and the* PRESENT —*Concluſion ariſing from the Diſcuſſion of theſe Opinions*—CONCLUSION OF THE WHOLE.

AND now having done with THE MIDDLE AGE, we venture to ſay a word upon THE PRESENT, C. XV.

Every Paſt Age has in its turn been *a Preſent Age.* This indeed is obvious, but this is not all; for every *Paſt* Age, when *preſent*, has been the object of *Abuſe.* Men have been repreſented by their *Contemporaries* not only as bad, but degenerate; as inferior to their predeceſſors both in *Morals* and *bodily* Powers.

THIS is an Opinion ſo generally received, that VIRGIL (in conformity to it) when he would expreſs FORMER times, calls

P. III. calls them ſimply BETTER, as if the Term, *better*, implied *former* of courſe.

Hic genus ANTIQUUM *Teucri, pulcherrima proles,*
Magnanimi Heroes, nati MELIORIBUS *annis.* Æn. vi. 648.

THE ſame opinion is aſcribed by HOMER to old NESTOR, when that venerable Chief ſpeaks of thoſe Heroes, whom he had known in his youth. He relates ſome of their names; *Perithous, Dryas, Cæneus, Theſeus*; and ſome alſo of their exploits; as how they had extirpated the ſavage *Centaurs*—He then ſubjoins

——————— κείνοισι δ' οὐκ ἄν ἔπειτα,
Τῶν οἱ νῦν βροτοὶ εἰσιν ἐπιχθόνιοι, μαχέοιτο.
Ιλ. Α. 271.

—— *with theſe no one*
Of earthly race, as men ARE NOW, *could fight.*

As

C. XV.

As theſe Heroes were ſuppoſed to exceed in *ſtrength* thoſe of the *Trojan* War, ſo were the Heroes of *that* period to exceed thoſe, *that came after*. Hence, from the time of the *Trojan* War to that of *Homer*, we learn that *Human Strength* was *decreaſed* by a complete *half*.

Thus the ſame *Homer*,

—— ὁ δὲ χερμάδιον λάβε χειρί
Τυδείδης, μέτα ἔργον, ὃ ἐ δύογ' ἄνδρε φέροιεν,
Οἷοι νῦν βροτοί εἰσ'· ὁ δέ μιν ῥέα πάλλε καὶ οἶος.
Ιλ. Ε. 302.

Then graſp'd Tydides in his hand a ſtone,
A Bulk immenſe, which not TWO MEN
could bear,
As Men are NOW, *but he* ALONE *with eaſe*
Hurl'd it ——

Virgil goes farther and tells us, that not TWELVE MEN of *his* time (and thoſe too *choſen* ones) could even carry the ſtone, which *Turnus* flung.

Vix

P. III. *Vix illud* LECTI BIS SEX *cervice ſubirent,*
Qualia NUNC *hominum producit corpora tellus:*
Ille manu raptum trepidâ torquebat in hoſtem. Æn. xii. 899.

THUS *Human* ſtrength, which in HOMER'S TIME was leſſened to *half*, in VIRGIL'S TIME was leſſened to *a twelfth.* If *Strength* and *Bulk* (as commonly happens) be *proportioned*, what *Pygmies* in *Stature* muſt the Men of *Virgil's* time have been, when their ſtrength, as he informs us, was ſo far diminiſhed? A Man *only eight times* as *ſtrong* (and not, according to the Poet, *twelve times*) muſt at leaſt have been between five and ſix feet *higher*, than *they* were.

BUT we all know the Privilege, claimed by Poets and Painters.

'Tis in virtue of this Privilege that HORACE, when he mentions the moral Degeneracies of his *Contemporaries*, aſſerts that " *their Fathers were worſe than their*
" *Grand-*

" *Grandfathers*; *that they were worſe than* " *their Fathers*; *and that their Children* " *would be worſe than they were*;" deſcribing no fewer, after the Grandfather, than *three Succeſſions of Degeneracy*.

Ætas parentum, PEJOR *avis*, *tulit*
Nos NEQUIORES, *mox daturos*
Progeniem VITIOSIOREM.
Hor. Od. L. iii. 6.

WE need only aſk, were this a fact, what would THE ROMANS have been, had they *degenerated in this proportion* for five or ſix Generations more?

YET JUVENAL, ſubſequent to all this, ſuppoſes a ſimilar *Progreſſion*; a Progreſſion in Vice and Infamy, which was not *complete*, till his own times.

THEN truly we learn, *it could go no farther*.

Nil erit ULTERIUS, *noſtris quod moribus addat*

Poſteri-

P. III. *Poſteritas*, &c.
Omne IN PRÆCIPITI *vitium ſtetit*, &c.
Sat. i. 147, &c.

BUT even JUVENAL it ſeems was miſtaken, *bad* as we muſt allow his times to have been. Several Centuries after, without regard to *Juvenal*, the *ſame* Doctrine was inculcated with greater zeal than ever.

WHEN *the Weſtern Empire* began to decline, and *Europe* and *Africa* were ravaged by *Barbarians*, the Calamities *then* happening (and formidable they were) naturally led Men, who felt them, to eſteem *their own Age the worſt*.

THE Enemies of *Chriſtianity* (for *Paganiſm* was not then extinct) abſurdly turned theſe Calamities to the diſcredit of the *Chriſtian* Religion, and ſaid the times were ſo unhappy, becauſe the Gods were diſhonoured, and the ancient Worſhip neglected. OROSIUS, a *Chriſtian*, did not deny the melancholy facts, but, to obviate

ate an objection ſo diſhonourable to the true Religion, he endeavours to prove from Hiſtorians, both *ſacred* and *profane*, that Calamities of *every ſort* had exiſted in *every age*, *as many* and *as great*, as *thoſe* that exiſted *then*. CXV.

If OROSIUS has reaſoned right (and his Work is an elaborate one) it follows that the *Lamentations* made *then*, and made ever *ſince*, are no more than *natural Declamations incidental to Man*; Declamations *naturally* ariſing, let him live at any period, from *the ſuperior efficacy* of *preſent Events* upon *preſent Senſations*.

THERE is a *Praiſe belonging to* THE PAST *congenial* with *this Cenſure*; *a Praiſe* formed from NEGATIVES, and beſt illuſtrated by Examples.

THUS a Declaimer might aſſert, (ſuppoſing he had a wiſh, by exalting *the eleventh* Century, to debaſe *the preſent*)

P. III. that " in the time of THE NORMAN " CONQUEROR we had *no* Routs, *no* Ridot- " tos, *no* Newmarkets, *no* Candidates to " bribe, *no* Voters to be bribed, &c." and ſtring on NEGATIVES, as long as he thought proper.

WHAT then are we to do, when we hear *ſuch Panegyric?* — Are we *to deny* the Facts? — That cannot be — Are we *to admit* the Concluſion? — That appears not quite agreeable. — No method is left but TO COMPARE EVILS WITH EVILS; *the Evils* of 1066 with *thoſe* of 1780; and ſee whether the *former* Age had not *Evils of its own*, ſuch as the *preſent* NEVER *experienced*, becauſe they do *not* NOW *exiſt*.

WE may allow, the Evils of the *preſent* day to be *real* — we may even allow, that a much *larger* number might have been added — but then we may allege evils, by way of return, felt in THOSE *days* ſeverely, but NOW *not* felt at all.

" WE

C. XV.

"WE may aſſert, we have not *now*, as "happened *then*, ſeen our Country con- "quered by foreign Invaders; *nor* our "Property taken from us, and diſtributed "among the Conquerors; *nor* ourſelves, "from Freemen, debaſed into Slaves; "*nor* our Rights ſubmitted to *unknown* "Laws, imported, without our conſent, "from foreign Countries."

SHOULD the ſame Reaſonings be urged in favour of Times, *nearly* as remote, and other Imputations of *Evil* be brought, which, tho' well known *now*, did not *then* exiſt; we may ſtill retort that—"we "are *no longer* NOW, as they were THEN, "ſubject to *feudal* Oppreſſion; *nor* drag- "ged to War, as they were *then*, by the "petty Tyrant of a neighbouring Caſtle; "*nor* involved in ſcenes of blood, as they "were *then*, and that for many years, "during the unintereſting diſputes be- "tween A STEPHEN and A MAUD."

P. III. SHOULD the ſame Declaimer paſs to *a later* period, and praiſe after the ſame manner the reign of HENRY THE SECOND, we have then to retort, "*that we* "*have now* NO BECKETS." Should he proceed to RICHARD THE FIRST, "that *we have now* NO HOLY WARS"—*to* JOHN LACKLAND, and his Son, HENRY, "that *we have now* NO BA-"RONS WARS"—and with regard to BOTH of them, "that, tho' we enjoy at "this inſtant all the benefits of MAGNA "CHARTA, we have *not* been compelled "to purchaſe them at the price of our "blood."

A ſeries of Convulſions brings us, in a few years more, to the Wars between the Houſes of YORK and LANCASTER—thence, from the fall of *the Lancaſter Family*, to the calamities of *the York Family*, and its final deſtruction in RICHARD THE THIRD—thence to the oppreſſive Period

Period of his *avaricious* SUCCESSOR; and from Him to *the formidable* reign of HIS RELENTLESS SON, when *neither* the Coronet, *nor* the Mitre, *nor* even the Crown could protect their wearers; and when (to the amazement of Poſterity) thoſe, by whom *Church Authority* was *denied*, and thoſe, by whom it was *maintained*, were dragged *together to Smithfield*, and burnt *at one and the ſame ſtake* *. C.XV.

THE reign of his SUCCESSOR was *ſhort* and *turbid*, and ſoon followed by the *gloomy* one of a BIGOTTED WOMAN.

WE ſtop here, thinking we have inſtances enough. Thoſe, who hear any portion of theſe *paſt* times, *praiſed for the*

* Some of theſe unfortunate men *denied the King's Supremacy*, and others, *the real Preſence*. See the Hiſtories of that Reign.

P. III. *invidious purpoſe above mentioned*, may anſwer by thus *retorting* the Calamities and Crimes, which *exiſted* AT THE TIME *praiſed*, but which NOW *exiſt no more*. A true Eſtimate can never be formed, but in conſequence of ſuch a *Compariſon*; for if we drop *the laudable*, and allege *only the bad*, or drop *the bad*, and allege *only the laudable*, there is no Age, whatever its real character, but may be made to paſs at pleaſure either for *a good one*, or *a bad one*.

If I may be permitted in this place to add an obſervation, it ſhall be an obſervation founded upon *many* years experience. I have often heard Declamations againſt the *preſent* Race of Men; Declamations againſt them, as if they were *the worſt of animals*; treacherous, falſe, ſelfiſh, envious, oppreſſive, tyrannical, &c. &c. This (I ſay) I have often heard from grave Declaimers, and have heard the Sentiment

delivered

delivered with a kind of Oracular Pomp. C. XV.
—Yet I never heard any ſuch Declaimer ſay (what would have been *ſincere at leaſt*, if it had been nothing more) "I prove "my aſſertion by an example, where I "cannot err; *I aſſert* MYSELF *to be the* "*Wretch, I have been juſt deſcribing.*"

So far from this, it would be perhaps dangerous to aſk him, even in a gentle whiſper—*You have been talking, with much Confidence, about certain profligate Beings.—Are you certain, that* YOU YOURSELF *are not one of the number?*

I hope I may be pardoned for the following Anecdote, altho' compelled in relating it, to make myſelf a party.

"Sitting once in my Library with a "friend, a worthy but melancholy man, "I read him out of a Book the following "paſſage—

P. III. " *In our time it may be ſpoken more*
" *truly than of old, that Virtue is gone*;
" *the Church is under foot*; *the Clergy is in*
" *error*; *the Devil reigneth*, &c. &c. My
" Friend interrupted me with a ſigh, and
" ſaid, *Alas! how true! How juſt a*
" *picture of the Times!*—I aſked him, *of*
" *what Times?—Of what Times*, replied
" he with emotion, *can you ſuppoſe any*
" *other, but* THE PRESENT? *Were any*
" BEFORE *ever ſo bad, ſo corrupt, ſo* &c.?
" —*Forgive me* (ſaid I) *for ſtopping you—*
" THE TIMES, *I am reading of, are* OLDER
" *than you imagine*; *the Sentiment was de-*
" *livered above four hundred years ago*;
" *its Author* SIR JOHN MANDEVILLE,
" *who died in* 1371 *."

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* See *this Writer's own Preface*, p. 10, in the large *Octavo Engliſh Edition* of his *Travels*, publiſhed at London, in 1727. See alſo of theſe *Philolog. Inquiries*, p. 485.

C. XV.

As *Man* is by nature a *ſocial* Animal, GOOD HUMOUR ſeems an ingredient highly neceſſary to his character. 'Tis the Salt, which gives a ſeaſoning to the Feaſt of Life; and which, if it be wanting, ſurely renders the Feaſt incomplete. Many Cauſes contribute to impair this *amiable* Quality, and nothing perhaps more, than *bad Opinions of Mankind*. *Bad Opinions of Mankind* naturally lead us to MISANTHROPY. If theſe bad opinions go *farther*, and are *applied to the Univerſe*, then they lead to ſomething worſe, for they lead to ATHEISM. The melancholy and moroſe Character being thus inſenſibly formed, MORALS and PIETY ſink of courſe; for what EQUALS have we TO LOVE, or what SUPERIOR have we TO REVERE, when we have *no other* objects left, than thoſe of *Hatred*, or of *Terror*?*

* MISANTHROPY is ſo dangerous a thing, and goes ſo far in ſapping the very foundations of MORALITY

P. III. It ſhould ſeem then expedient if we value our *better* Principles, nay, if we value our own *Happineſs*, to withſtand ſuch *dreary* Sentiments. 'Twas the advice of a wiſe Man—*Say not Thou, what is the Cauſe, that* THE FORMER DAYS WERE BETTER THAN THESE? *For thou*

TY and RELIGION, that I eſteem the laſt part of *Swift's Gulliver* (that I mean relative to his *Hoyhnms* and *Yahoos*) to be a worſe Book to peruſe, than thoſe which we forbid, as the moſt flagitious and obſcene.

One abſurdity in this Author (a wretched Philoſopher, tho' a great Wit) is well worth remarking—in order to render *the Nature of* MAN *odious*, and *the Nature of* BEASTS *amiable*, he is compelled to give HUMAN *Characters* to his BEASTS, and BEASTLY *Characters* to his MEN—ſo that we are to *admire* THE BEASTS, *not for being Beaſts*, but *amiable* MEN; and *to deteſt* THE MEN, *not for being* MEN, *but deteſtable* BEASTS.

Whoever has been reading this *unnatural* Filth, let him turn for a moment to a *Spectator* of ADDISON, and obſerve the PHILANTHROPY of that *Claſſical Writer*; I may add the *ſuperior* Purity of his *Diction* and his *Wit*.

DOST

DOST NOT INQUIRE WISELY *concerning this* *. C. XV.

Things Preſent make Impreſſions amazingly ſuperior to *things Remote*; ſo that, in objects of every kind, we are eaſily miſtaken as to their *comparative* Magnitude. Upon the Canvaſs of *the ſame* Picture *a near* Sparrow occupies the ſpace of *a diſtant* Eagle; *a near* Mole-hill, that of *a diſtant* Mountain. In the perpetration of *Crimes*, there are few perſons, I believe, who would not be more ſhocked at *actually ſeeing* a *ſingle* man *aſſaſſinated* (even taking away the Idea of *perſonal* danger) than they would be ſhocked *in reading the Maſſacre of Paris*.

THE *Wiſe Man*, juſt quoted, wiſhes to ſave us from theſe Errors. He has already informed us—*The thing*, *that* HATH BEEN, *is that*, *which* SHALL BE; *and*

* *Eccleſiaſtes*, Chap. vii. v. 10.

THERE

P. III. THERE IS NO NEW THING *under the Sun. Is there any thing whereof it may be ſaid,* SEE, THIS IS NEW? IT HATH BEEN ALREADY *of old time, which* WAS BEFORE US. — He then ſubjoins the Cauſe of this *apparent* Novelty — things *paſt*, when they return, appear *new*, if they are *forgotten*; and things *preſent* will appear ſo, ſhould they too be *forgotten*, when they *return* *.

THIS *Forgetfulneſs* of *what is ſimilar in Events which return* (for in every returning Event *ſuch Similarity exiſts*) is the Forgetfulneſs of a Mind uninſtructed and weak; a Mind ignorant of that great, that PROVIDENTIAL CIRCULATION, which never ceaſes for a moment thro' every part of the Univerſe.

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* See of the ſame *Eccleſiaſtes*, *chap. the firſt*, v. 9, and *chap. the ſecond*, v. 16.

C. XV.

IT is not like that *Forgetfulneſs*, which I once remember in a man of Letters, who, when at the concluſion of a long life, he found his Memory began to fail, ſaid chearfully—"*Now I ſhall have a* "*pleaſure, I could not have before; that of* "*reading my* OLD BOOKS, *and finding* "*them all* NEW."

THERE was in this *Conſolation* ſomething *philoſophical* and *pleaſing*. And yet perhaps 'tis a *higher* Philoſophy (could we attain it) NOT TO FORGET THE PAST; *but* IN CONTEMPLATION OF THE PAST TO VIEW THE FUTURE, ſo that we may ſay on the *worſt* Proſpects, with a becoming Reſignation, what ENEAS ſaid of old to THE CUMEAN PROPHETESS,

——*Virgin, no Scenes of Ill*
To me or NEW, *or* UNEXPECTED *riſe*;
I've ſeen 'em ALL; *have ſeen, and long* BEFORE
WITHIN MYSELF *revolv'd 'em in my mind**.

* Æn. VI. 103, 104, 105.

IN

P. III. In ſuch a Conduct, if well founded, there is not only *Fortitude*, but *Piety*: Fortitude, which never ſinks, from *a conſcious Integrity*; and Piety, which never reſiſts, by referring all to *the Divine Will*.

But leſt ſuch Speculation, by carrying me *above* my ſubject, ſhould expoſe a Writer upon *Criticiſm* to be himſelf *criticized*, I ſhall here conclude theſe Philological Inquiries.

THE END.



APPENDIX

OF

DIFFERENT PIECES.

THE FIRST, containing an Account of THE ARABIC MANUSCRIPTS, belonging to THE ESCURIAL LIBRARY in *Spain*.

THE SECOND, containing an Account of THE MANUSCRIPTS OF LIVY in *the ſame Library*.

THE THIRD, containing an Account of THE MANUSCRIPTS OF CEBES, in THE LIBRARY OF THE KING OF FRANCE, at *Paris*.

THE FOURTH, containing ſome Account of LITERATURE IN RUSSIA, and of its *Progreſs* towards being CIVILIZED.

APPENDIX.

PART THE FIRST.

An Account of THE ARABIC MANUSCRIPTS, belonging to *the Eſcurial Library in Spain.*

THIS Account is extracted from *two fair Folio Volumes*, to *the Firſt* of which Volumes *the Title* is conceived in the following words.

BIBLIOTHECÆ ARABICO-HISPANÆ ESCURALIENSIS, *ſive Librorum omnium MSS. quos Arabicè ab auctoribus magnam partem Arabo-Hiſpanis compoſitos Bibliotheca Cœnobii Eſcuralienſis complectitur,*

RECENSIO *et* EXPLANATIO:

Opera et Studio MICHAELIS CASIRI,

Syro-Maronitæ, Preſbyteri, S. Theologiæ Doctoris, Regis a Bibliothecâ, Linguarumque Orientalium Interpretatione;

CAROLI III. REGIS OPT. MAX. *auctoritate atque auſpiciis edita.*

TOMUS PRIOR.

MATRITI.

Antonius Perez de Soto imprimebat

Anno MDCCLX.

This Catalogue is particularly valuable, becauſe not only each Manuſcript is enumerated, but its *Age* alſo and *Author* (when known) are given, together with large *Extracts* upon occaſion, both in *the original Arabic*, and in *Latin*.

FROM THE FIRST VOLUME it appears that the ARABIANS cultivated every ſpecies of PHILOSOPHY and PHILOLOGY, as alſo (according to their Syſtems) JURISPRUDENCE and THEOLOGY.

They were peculiarly fond of POETRY, and paid great honours to thoſe, whom they eſteemed good Poets. Their *earlieſt* Writers were of *this* ſort, ſome of whom (and thoſe much admired) flouriſhed many centuries before the time of *Mahomet*.

The ſtudy of their Poets led them to the Art of CRITICISM, whence we find in the above Catalogue, not only a multitude of *Poems*, but many works upon *Compoſition*, *Metre*, &c.

We find in the ſame Catalogue TRANSLATIONS of ARISTOTLE and PLATO, together with their *Lives*; as alſo Tranſlations of their BEST GREEK COMMENTATORS, ſuch as ALEXANDER APHRODISIENSIS, PHILOPONUS, and others. We find alſo *Comments of their own*, and *original* Pieces, *formed on the Principles* of the *above Philoſophers*.

There too may be found TRANSLATIONS OF EUCLID, ARCHIMEDES, APOLLONIUS PERGÆUS, and the other ancient *Mathematicians*, together with THEIR GREEK COMMENTATORS, and many original Pieces of their own upon *the ſame Mathematical* ſubjects. In the ARITHMETICAL Part they are ſaid to follow DIOPHANTUS, from whom they learnt that ALGEBRA,

GEBRA, of which they are *erroneouſly* thought to have been *the Inventors*.

There we may find alſo the works of PTOLEMY *tranſlated*, and many original Treatiſes of *their own* upon the ſubject of ASTRONOMY.

It appears too, that they Studied with care the important Subject of AGRICULTURE. *One large Work* in particular is mentioned, compoſed by a *Spaniſh Arabian*, where every mode of *Culture*, and every ſpecies of *Vegetable* is treated; Paſture, Arable, Trees, Shrubs, Flowers, &c. By this work may be perceived (as *the Editor* well obſerves) *how much better* SPAIN was cultivated in *thoſe* times; and that *ſome ſpecies of Vegetables* were *then* found there, which are *now* loſt.

Here are many Tracts on the various Parts of JURISPRUDENCE; ſome ancient Copies of the ALCORAN; innumerable COMMENTARIES on it; together with Books of PRAYER, Books of DEVOTION, SERMONS, &c.

Among their *Theological* Works, there are ſome upon the Principles of THE MYSTIC DIVINITY; and among their *Philoſophical*, ſome upon the Subject of TALISMANS, DIVINATION and JUDICIAL ASTROLOGY.

THE FIRST VOLUME, of which we have been ſpeaking, is elegantly printed, and has *a learned Pre-*

face prefixed by the Editor, wherein he relates what he has done, together with the aſſiſtance he has received, as well from the Crown of *Spain* and its *Miniſters*, as from *learned Men*.

He mentions *a fatal Fire*, which happened at *the Eſcurial*, in the year 1670; when *above three thouſand* of theſe valuable Manuſcripts were deſtroyed. He has in this Volume given an account of *about fourteen hundred*.

THE SECOND VOLUME of this valuable Work, which bears *the ſame* Title with *the Firſt*, was publiſhed at *Madrid*, ten years after it, in the year 1770.

It contains chiefly THE ARABIAN CHRONOLOGERS, TRAVELLERS, and HISTORIANS; and, tho' *national* partiality may be ſometimes ſuſpected, yet, as theſe are accounts given us by the *Spaniſh Arabians themſelves*, there are *many* Incidents preſerved, which other writers could not know; Incidents reſpecting not only *the Succeſſions*, and *the Characters* of the *Arabic-Spaniſh Princes*, but the *Country* and its *Productions*, together with *the Manners*, and *the Literature* of its *then* Inhabitants.

Nor are the Incidents in theſe Volumes *confined* to SPAIN only, many of them relate to *other* Countries, ſuch as the Growth of SUGAR in *Egypt*; the Invention of PAPER there (of which material there are *Manuſcripts* in the *Eſcurial Library* of the year 1180); the uſe of GUNPOWDER, carried not only to the beginning of the fourteenth Century, but even ſo far back (if we

we can believe it) as to the *ſeventh* Century; the Deſcription of MECCA; the *Antiquity* of the ARABIC LANGUAGE, and the practice of THEIR MOST ANTIENT AUTHORS, *to write in verſe*; their *Year*, *Months*, *Weeks*, and *Method of Computation*; their Love for POETRY, and RHETORIC, &c.

GREAT HEROES are recorded to have flouriſhed among them, ſuch as *Abdelrahmanus*, and *Abi Amer Almoaſheri*.

Abdelrahmanus lived in the beginning of the tenth Century, and *Abi Amer Almoaſheri* at its latter end. *The firſt*, having ſubdued innumerable Factions and Seditions, reigned at *Corduba* with reputation for fifty years, famed for his love of *Letters*, and his upright adminiſtration of *Juſtice*. *The ſecond*, undertaking the tuition of a young Prince (who was a minor, named *Heſcham*) and having reſtored Peace to a turbid Kingdom, turned his Arms ſo ſucceſsfully againſt its numerous Invaders, that he acquired the honourable name of *Almanzor*, that is, THE DEFENDER. (See Vol. 2d of this Catalogue, pages 37, 49, 50.)

Arabian Spain had too its MEN OF LETTERS, and thoſe in great numbers; ſome, whoſe Fame was ſo extenſive, that even *Chriſtians* came to hear them from remote Regions of *Europe*. But this has been already mentioned, p. 394, 395, of theſe Inquiries.

PUBLIC LIBRARIES (not leſs than ſeventy) were eſtabliſhed thro' the Country; and noble Benefactions

they were to the Cauſe of Letters, at a time when *Books*, by being *Manuſcripts*, were *ſo coſtly* an Article, that few Scholars were equal to the expence of a Collection.

To the Subjects, already treated, were added the Lives of their FAMOUS WOMEN; that is, of *Women* who had been *famous* for their *Literature* and *Genius*.

'Tis ſomewhat ſtrange, when we read theſe accounts, to hear it aſſerted, that *the Religion of theſe people* was *hoſtile to Literature*, and this Aſſertion founded on no better reaſon, than that *the Turks*, their ſucceſſors, by being *barbarous* and *ignorant*, had little value for *accompliſhments*, *of which they knew nothing*.

Theſe SPANISH ARABIANS alſo, like their Anceſtors *in the Eaſt*, were great HORSEMEN, and particularly fond of HORSES. Accounts are preſerved both of HORSES and CAMELS; alſo of their *Coin*; of the *two Races* of *Caliphs*, the *Ommiadæ*, and the *Abbaſſidæ*; of the firſt *Arabic* Conqueror of *Spain*, and the Conditions of *Toleration* granted to the *Chriſtians*, whom he had conquered.

It farther appears from theſe *Arabic* Works, that not only SUGAR, but SILK was known and cultivated IN SPAIN. We read a beautiful Deſcription of GRENADA, and its Environs; as alſo EPITAPHS of different kinds; ſome of them approaching to *Attic* Elegance.

When

When that pleaſing Liquor COFFEE was firſt introduced among them, a Scruple aroſe among *the Devout* (perhaps from feeling its *exhilerating Quality*), whether it was not *forbidden by the* ALCORAN, under the article of WINE. *A Council of Mahometan Divines* was held upon the occaſion, and *the Council* luckily *decreed* for *the Legality of its uſe.* (See Vol. 2d of this Catalogue, p. 172, 173.)

The *Conceſſions* made by *the Arabian Conqueror of Spain* to *the Gothic Prince*, whom he ſubdued, is a ſtriking Picture of his *Lenity* and TOLERATION. He neither depoſed the *Gothic Prince*, nor plundered *his People*, but, on payment of a moderate Tribute, ſtipulated not to deprive them either of their *Lives* or *Property*, and gave them alſo their *Churches*, and a *Toleration* for their *Religion.* See this curious Treaty, which was made about the year 712 of the *Chriſtian Æra*, in the *ſecond Vol. of this Catalogue*, p. 106.

When the *Poſterity* of theſe *Conquerors* came in their turn to be conquered, (an Event, which happened *many Centuries afterward)* they did not experience that INDULGENCE, *which had been granted by their Foreſathers.*

The conquered Moors (as they were *then* called) were expelled *by thouſands*; or, if they ventured to *ſtay*, were expoſed to the Carnage of a mercileſs *Inquiſition*—

——— *pueri, innuptæque puellæ,*
IMPOSITIQUE REGIS JUVENES *ante ora parentum.*

It appears that many of theſe ARABIC-SPANISH PRINCES were men of *amiable Manners*, and great Encouragers both of *Arts* and *Letters*, while others, on the contrary, were *tyrannic*, *cruel*, and *ſanguinary*.

There were uſually *many* Kingdoms exiſting *at the ſame time*, and theſe on every occaſion *embroiled one with another*; not to mention much *internal Sedition* in each partioular ſtate.

Like their *Eaſtern* Anceſtors, they appear *not to have ſhared the ſmalleſt Sentiment of* CIVIL LIBERTY; the difference as to *good* and *bad* Government ſeeming to have been *wholly* derived, *according to them*, from the *Worth* or *Pravity* of the Prince, who governed. See p. 385 of theſe Inquiries.

The Reader will obſerve, that the Pages *referring to Facts*, in the *two Hiſtorical Volumes* of theſe Manuſcripts, are *but ſeldom* given, becauſe whoever poſſeſſes thoſe Volumes (and without them any Reference would be uſeleſs) may *eaſily find* every Fact, by referring to the copious and uſeful *Index*, ſubjoined to the *ſecond* Volume, which *Index* goes to the *whole* Work.

APPENDIX.

PART THE SECOND.

Concerning the Manuſcripts of LIVY, *in the* ESCURIAL LIBRARY.

IT having been often aſſerted, that AN INTIRE AND COMPLETE COPY OF LIVY was extant in THE ESCURIAL LIBRARY, I requeſted my Son, in the year 1771 (he being at that time Miniſter Penipotentiary to the Court of *Madrid)*, to inquire for me, *what Manuſcripts of that Author were there to be found.*

He procured me the following accurate Detail from *a learned Eccleſiaſtic*, DON JUAN DE PELLEGEROS, *Canon of Lerma*, employed by *Monſr.* DE SANTANDER, his *Catholic Majeſty's Librarian*, to inſpect for this purpoſe the *Manuſcripts* of that valuable *Library.*

The Detail was in *Spaniſh*, of which the following is a Tranſlation.

Among *the MSS. of* THE ESCURIAL LIBRARY are the following Works of T. LIVY.

1ſt. THREE LARGE VOLUMES, which contain *ſo many Decads, the 1ſt, 3d, and 4th* (one *Decad* in each *Volume)* curiouſly written on Parchment, or fine Vellum, by *Pedro de Middleburgh*, or of *Zeeland* (as he ſtiles himſelf).

The

The Books are truly magnificent, and in the Title and Initials curiouſly illuminated. They bear *the Arms* of the Houſe of *Borgia*, with a *Cardinal's Cap*, whence it appears that they belonged either to Pope *Callixtus the third*, or to *Alexander the ſixth*, when *Cardinals*.

2d. TWO OTHER VOLUMES, written by the ſame Hand, one of *the firſt Decad*, the other of *the third*; of the ſame ſize, and beauty, as the former. Both have the ſame *Arms*, and in the laſt is a Note, which recites: *This Book belongs to D. Juan de Fonſeca, Biſhop of Burgos.*

3d. ANOTHER VOLUME OF THE SAME SIZE, and ſomething *more antient*, than the former (being of the beginning of the fifteenth Century) containing *the third Decad entire.* This is alſo well written on Parchment, tho' not ſo valuable as the former.

4th. ANOTHER OF THE FIRST DECAD, *finely written* on Vellum. At the end is written as follows—*Ex centum voluminibus, quæ ego indies vitæ meæ magnis laboribus hactenus ſcripſiſſe memini, hos duos Titi Livii libros Anno Dni.* 1441. *Ego Joañes Andreas de Colonia feliciter, gratia Dei, abſolvi*—and at the end of each book—*Emendavi Nicomachus Fabianus.*

In the laſt leaf of this Book is *a Fragment* either of *Livy himſelf*, or of ſome *Pen, capable of imitating him.* It fills the whole leaf, and the Writer ſays, it was in the Copy, from which he tranſcribed. It appears to be

be a Fragment of the latter times of *the ſecond Punic War.*

5th. ANOTHER LARGE VOLUME in Parchment, well written, of the ſame Century, viz the fifteenth containing *three Decads*—1 *De Urbis initus.* 2. *De Bello Punico.* 3. *De Bello Macedonico.* In this *laſt Decad* is wanting a part of the Book. *This Volume is much eſteemed,* being full of *Notes* and *various Readings,* in the hand of *Hieronimo Zurita,* its former poſſeſſor.

6th. ANOTHER VERY VALUABLE VOLUME, containing *the firſt Decad,* equal to the former in the elegance of its Writing and Ornaments. This alſo belonged to *Hieronimo Zunita*; the age the ſame.

7th. Laſtly, there is ANOTHER OF THE FIRST DECAD alſo, written on Paper, at the beginning of the fifteenth Century. This contains nothing remarkable.

In all, THERE ARE TEN VOLUMES, and ALL NEARLY OF THE SAME AGE.

Here ends *the Account of the* ESCURIAL MANUSCRIPTS, given us by this *learned Spaniard,* in which Manuſcripts we ſee *there appears no part of* LIVY, *but what was printed in the early Editions.*

The *other* Parts of this Author, which Parts *none of the Manuſcripts here recited* give us, were *diſcovered* and *printed afterwards.*

As

As to *the Fragment* mentioned in the fourth article, (all of which Fragment is there tranſcribed) it has, *tho' genuine*, no peculiar *rarity*, as it is to be found in all *the latter printed* Editions. See particularly in *Crevier's Edition of Livy*, *Paris*, 1736, Tome 2d, pages 716, 717, 718, beginning with the words *Raro ſimul hominibus*, and ending with the words *increpatis riſum eſſe*, which is *the whole Extent* of the *Fragment* here exhibited.

From this *Detail* it is evident, that NO INTIRE COPY OF LIVY IS EXTANT IN THE ESCURIAL LIBRARY.

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APPENDIX.

PART THE THIRD.

GREEK MANUSCRIPTS OF CEBES, *in* THE LIBRARY OF THE KING OF FRANCE.

THE PICTURE OF CEBES, one of the moſt elegant *Moral Allegories* of *Grecian* Antiquity, is ſo far connected with *the middle Age*, that the ingenious *Arabians* of that time thought it worth tranſlating into ARABIC.

It was alſo tranſlated from *Greek* into *Latin* by *Ludovicus Odaxius*, a learned *Italian*, ſoon after *Greek* Literature revived there, and was publiſhed in the year 1497.

After this it was often printed, ſometimes *in Greek alone*, ſometimes *accompanied* with more modern *Latin* Verſions. But the Misfortune was, that the *Greek* Manuſcripts, from which *the Editors* printed, (that of *Odaxius* alone excepted) were all of them defective in their *End* or *Concluſion*. And hence it followed that *this Work* for *many* years was publiſhed, Edition after Edition, *in this defective manner*.

Had its *End* been loſt, we might have lamented it, as we lament *other* loſſes of the ſame kind. But in the preſent caſe, to the ſhame of Editors, we have THE END PRESERVED, and that not only in *the Arabic Paraphraſe*, and *the old Latin Tranſlation of Odaxius*; but, what is more, even in the ORIGINAL TEXT, as it ſtands

ſtands in *two excellent Manuſcripts* of *the King of France's Library.*

From theſe MSS it was publiſhed in a neat 12mo. Edition of *Cebes*, by *James Gronovius*, in the year 1689; and after him by the diligent and accurate *Fabricius*, in his *Bibliotheca Græca*, Tom. I. p. 834, 835; and, after *Fabricius*, in a ſmall octavo Edition, by *Thomas Johnſon*, A. M. printed at *London*, in the year 1720.

Whoever reads the Concluſion of this Treatiſe will find ſufficient *internal Evidence* to convince him of *its Authenticity*, both from *the purity of the Language*, and *the Truth*, as well as *Connection of the Sentiment.*

However, *the Manuſcript* authority reſting on nothing better than the perplexed account of that moſt obſcure and affected writer, *James Gronovius*, I procured a ſearch to be made *in the Royal Library at Paris*, if ſuch Manuſcripts were there to be found.

Upon Inſpection of no leſs than FOUR MANUSCRIPTS OF CEBES, preſerved in *that valuable Library*, No. 858, 2992, 1001, 1774, it appeared that in THE SECOND, and in THE THIRD, THE END OF CEBES was PERFECT and INTIRE, after the manner in which *it ſtands in the printed Editions* above mentioned.

The

The End of this ſhort Eſſay is to prove, that the *Genuineſs of the Concluſion thus reſtored* does not reſt merely on ſuch authority, as that of *James Gronovius*, (for *Fabricius* and *Johnſon* only follow *Him)* but *on the authority of the beſt Manuſcripts, actually inſpected for the purpoſe.*

APPENDIX.

PART THE FOURTH.

Some Account of LITERATURE IN RUSSIA, *and of its* Progreſs *towards being* CIVILIZED.

THE vaſt Empire of RUSSIA, extending far into *the North*, both in *Europe* and *Aſia*, 'tis no wonder that, *in ſuch a Country*, its *Inhabitants* ſhould have remained ſo long *uncivilized*. *For Culture of the finer Arts* it is neceſſary there ſhould be *comfortable Leiſure*. But how could ſuch *Leiſure* be found in a Country, where every one had enough to do, to ſupport his family, and to reſiſt the Rigour of an uncomfortable Climate? Beſides this, to make *the finer Arts flouriſh*, there muſt be *Imagination*; and *Imagination* muſt be enlivened by the *Contemplation of pleaſing Objects*; and that *Contemplation* muſt be performed in a manner *eaſy to the Contemplator*. Now, who can contemplate with eaſe, where the Thermometer is often many degrees below *the freezing point?* Or what object can he find *worth contemplating* for thoſe many long months, when all the Water is Ice, and all the Land covered with Snow?

If then the Difficulties were ſo great, how great muſt have been the *Praiſe* of thoſe *Princes* and Legiſlators, who dared attempt *to poliſh mankind* in ſo un-

unpromiſing a Region, and who have been able, by their *perſeverance*, in ſome degree to accompliſh it?

Thoſe, who on this occaſion beſtow the higheſt praiſes upon PETER THE GREAT, praiſe him, without doubt, as he juſtly deſerves. But if they would refer the *Beginning* of this work to *Him*, and much more its *Completion*, they are certainly under a miſtake.

As long ago as the time of our *Edward the 6th*, IVAN BASILOWITZ *adopted Principles of Commerce*, and granted peculiar privileges to the *Engliſh*, on their diſcovery of *a Navigation* to *Archangel*.

A ſad ſcene of ſanguinary Confuſion followed from this period to the year 1612, when a Deliverer aroſe, Prince PAJANKY. He, by unparalleled fortitude, having routed all the Tyrants and Impoſtors of the time, was by the *Bojars* or *Magnates* unanimouſly elected *Czar*. But this Honor He, with a moſt diſintereſted magnanimity, declined *for himſelf*, and pointed out to them MICHAEL FÆDOROWITZ, of the houſe of *Romanoff*, and by his mother's ſide deſcended from *the antient Czars*.

FROM THIS PERIOD we may date the firſt appearances of a *real Civilizing*, and *a Developement* of the Wealth and Power of *the Ruſſian Empire*. MICHAEL reigned thirty-three years. By his wiſdom, and the mildneſs of his character, he reſtored Eaſe and Tranquility to ſubjects, who had been long deprived of

thoſe ineſtimable Bleſſings—he encouraged them to *Induſtry*, and gave them an example of the moſt *laudable* behaviour.

His ſon ALEXIUS MICHAELOWITZ was ſuperior to his Father in the Art of *Governing* and found *Politics*. He promoted *Agriculture*; introduced into his Empire ARTS AND SCIENCES, of which he was himſelf a lover; publiſhed *a Code of Laws*, ſtill uſed in the Adminiſtration of Juſtice; and greatly improved *his Army*, by mending its diſcipline. This he effected chiefly by the help of *Strangers*, moſt of whom were *Scotch*. *Leſley*, *Gordon*, and *Ker*, are the Names of Families ſtill *exiſting* in this Country.

THEODORE or FÆDOR ſucceeded his Father in 1677. He was of a *gentle Diſpoſition*, and weak Conſtitution; fond of Pomp and Magnificence, and in ſatisfying this paſſion *contributed to poliſh his ſubjects* by the introduction of *foreign Manufactures*, and *Articles of Elegance*, which they ſoon began to adopt and imitate. His delight was in *Horſes*, and he did his country a real ſervice in the beginning and eſtabliſhing of thoſe fine breeds of them in the *Ukraine*, and elſewhere. He reigned ſeven years, and having on his death-bed called his *Bojars* round him, in the preſence of his Brother and Siſter, IVAN and SOPHIA, and of his half Brother PETER, ſaid to them; "*Hear my laſt* "*ſentiments*; *they are dictated by my love for the ſtate*, "*and by my affection for my people—the* BODILY *In-* "*firmities of* IWAN *neceſſarily muſt affect his* MENTAL "*Faculties—he is* INCAPABLE *of ruling a Dominion* "*like*

" *like that of* RUSSIA—*he cannot take it amiss, if I re-*
" *commend to you to set him aside, and to let your appro-*
" *bation fall on* PETER, *who to* A ROBUST CONSTI-
" TUTION *joins great* STRENGTH OF MIND, *and*
" *marks of* A SUPERIOR UNDERSTANDING."

Theodore dying in 1682, PETER became *Emperor*, and his brother IVAN remained contented. But SOPHIA, *Iwan's sister*, a Woman of great Ambition, could not bring herself to submit.

The Troubles, which ensued; the imminent Dangers, which PETER escaped; his Abolition of that *turbulent* and *seditious Soldiery*, called *the Strelitz*; *the Confinement* of his half-sister *Sophia* to a Monastery; all these were important Events, which left PETER in the year 1689 with no other competitor, than the mild and easy IWAN; who, dying not many years after, left him SOLE MONARCH OF ALL THE RUSSIAS.

The Acts at home and abroad, in Peace and in War, of *this stupendous and elevated Genius*, are too well known to be repeated by me. PETER adorned his Country with *Arts*, and raised its Glory by *Arms*; he created a *respectable Marine*; founded *St. Petersburgh*, a new Capital, and that from the very ground; rendering it withal one of *the first Cities in Europe* for Beauty and Elegance.

To encourage Letters he formed ACADEMIES, and invited *foreign* Professors not only to PETERSBURGH

(his *new* City) but to his *antient* Capital Moscow; at both which places *theſe Profeſſors* were maintained with *liberal Penſions*.

As a few *Specimens of Literature* from *both* theſe Cities have recently come to my hand, I ſhall endeavour to enumerate them, as I think it relative to my ſubject.

1. PLUTARCHUS περὶ Δυσωπίας, καὶ περὶ Τύχης —*Gr. Lat. cum animadverſionibus Reiſkii et alior.— ſuas adjecit Chriſtianus Fridericus Matthæi. Typis Univerſitatis Moſquenſis, an.* 1777, 8*vo.*

2. PLUTARCHI *libellus de Superſtitione, et Demoſthenis Oratio funebris, Gr. Lat. cum notis integris Reiſkii et alior.—ſuas adjecit Chriſt. Fridr. Matthæi—Typis Cæſareæ Moſquenſis Univerſitatis, an.* 1778, 8*vo.*

3. LECTIONES MOSQUENSES, *in two Volumes*, 8*vo. bound together*, and printed at *Leipſic*, an. 1779— they contain various Readings in different Authors, and ſome entire pieces, all in *Greek*, collected from the Libraries of *Moſcow*, and publiſhed by *the ſame* learned Editor.

4. ISOCRATIS, DEMETRII *Cyd. et* MICHAEL GLYCÆ *aliquot Epiſtolæ, nec non* DION. CHRYSOSTOMI *Oratio*—Græc.—*Typis Univerſitatis Cæſareæ Moſquenſis*—8vo.—*By the ſame learned Editor.*

5. GLOS-

5. GLOSSARIA GRÆCA MINORA, *et alia Anecdota Græca*—a Work, *conſiſting of two Parts, contained under one Volume, in a thin Quarto, by the ſame able Profeſſor, printed at Moſcow by the Univerſity Types, in the years* 1774 *and* 1775. *A Catalogue of the ſeveral pieces in both Parts is ſubjoined to the end of the ſecond Part—Among the Pieces in the firſt Part are, Excerpta ex Grammaticâ Niceph. Gregoræ; ex Gloſſario Cyrilli Alexandrini; Gloſſarium in Epiſtolas Pauli; Nomina Menſium;—thoſe of the* 2*d Part are chiefly Theological.*

6. NOTITIA CODICUM MANUSCRIPTORUM GRÆCORUM BIBLIOTHECARUM MOSQUENSIUM, *cum variis Anecdotis, Tabulis Æneis, Indicibus locupletiſſimis—edidit Chriſt. Fridericus Matthæi—Moſquæ, Typis Univerſitatis, an.* 1776.

This Publication, on *a large Folio Paper*, is as yet *incomplete*, only ſixty Pages being printed off. It ends, *Partis primæ Sectionis primæ Finis.*

7. AN ODE to the PRESENT EMPRESS, CATHARINE, in *antient Greek* and *Ruſſian.*

8. AN ODE on *the Birth-day* of CONSTANTINE, ſecond ſon to the *Grand Duke*, in *antient Greek* and *Ruſſian*—printed at *Peterſburgh*, and as we learn from the Title, ἐν τῇ Αὐτοκρατορικῇ Ἀκαδημίᾳ τῶν Ἐπιστημῶν, *in the Imperial Academy of Sciences.*

9. AN ODE TO PRINCE POTEMKIN, *antient Greek* and *Ruſſian*, and printed (as before) an. 1780.

10. AN ODE, conſiſting of *Strophe*, *Antiſtrophe*, and *Epode*, *antient Greek* and *Ruſſian*, made in 1779, in honour of THE EMPRESS, THE GREAT DUKE and DUCHESS, and ALEXANDER and CONSTANTINE, their two *Sons*, Grandſons to the Empreſs.

This *Ode* was *ſung* in the *Original Greek by a large number of Voices*, before a numerous and ſplendid Court in one of the Imperial Palaces.

As I have a Copy of this *Muſic*, I cannot omit obſerving, that it is a genuine Exemplar of *the Antient* ANTIPHONA, ſo well known to *the Church* in very remote ages. On this Plan *two complete Choirs* (each conſiſting of Trebles, Counters, Tenors, and Baſes) *ſing againſt each other*, and *reciprocally anſwer*; then *unite* all of them; then ſeparate *again*, returning to *the alternate Reſponſe*, till *the Whole* at length concludes in *one general Chorus*. The *Muſic* of this Ode may be called *purely Vocal*, having *no other accompanyment* but that of *an Organ*.

The Compoſer was no leſs a man than the celebrated PAESIELLO, ſo well known at preſent, and ſo much admired, both in *Italy* and elſewhere, for Muſic of a very *different* Character, I mean his truly natural, and pleaſing *Burlettas*.

Thoſe,

Thoſe, who are curious to know more of *this Species of Muſic*, may conſult the valuable *Gloſſary* of SPELMAN, under the word ANTIPHONA, and the ingenious *Muſical Dictionary* of ROUSSEAU, under the Word ANTIENNE.

11. A ſhort Copy of *Greek Elegiac Verſes*, printed at *Peterſburgh*, in the year 1780, and addreſt to Prince POTEMKIN, with this *ſingular* Title,

Ἐπίγραμμα ἐπὶ τῆς παμφαοῦς καὶ χαρμοσύνου ΓΟΡΓΕΙΟΦΟΡΙΑΣ, τῆς κοινοτέρως ΜΑΣΚΑΡΑΔΟΣ καλουμένης, ἣν κ. τ. λ.

Thus *Engliſhed*—*A Poem, on the ſplendid and delightful* FESTIVITY, WHERE THEY WEAR GORGONIAN VISORS; *more commonly called* A MASQUERADE; *which Prince* POTEMKIN *celebrated* &c. &c.

A *better Word* to denote A MASQUERADE could hardly have been *invented*, than the Word here employed, Γοργειοφόρια. In attempting to tranſlate it, that I might expreſs ONE Word, I have been compelled to uſe *many*.

12. A TRANSLATION of *Virgil's Georgics* from *the Latin Hexameters* into GREEK HEXAMETERS, by the celebrated EUGENIUS, famous for his Treatiſe of *Logic*, publiſhed a few years ſince in *antient Greek* at *Leipſic*. He was made an Archbiſhop, but choſe to reſign his dignity. He is now carrying on *this Tranſlation* under the protection of *Prince Potemkin*, but

has as yet gone no farther, than to the end of the *Firſt Georgic.*

The Work is printed on a large Folio Paper, having the *Original* on one ſide, and the *Tranſlation* on the other. Copious Notes in *Greek* are at the bottom of the ſeveral Pages.

Take a ſhort Specimen of the Performance.

Continuo, ventis ſurgentibus, aut freta ponti
Incipiunt agitata tumeſcere, et aridus altis
Montibus audiri fragor; aut reſonantia longe
Littora miſceri, et nemorum increbreſcere murmur.
Geor. I. 356.

Αὐτίκα, ἐγρομένων ἀνέμων, ϖορθμοῖς ἐπὶ ϖόντϖ
Ἅλς τε σαλευομένη ὀιδαίνει, κ᾽ κορυφαὶ δὲ
Οὔρεος ἄκραι τραχὺ βοᾶσιν· ἀτὰρ μακρόθεν γε
Ἀκταὶ τ᾽ εἰνάλιοι ῥὰ βρέμονται, κ᾽ αἰγιαλοὶ τε·
Σμερδαλέον ϖνοιῇσι δὲ μυκάεται αἶα κ᾽ ὕλη.

Of theſe various *printed* Works, *the firſt ſix* were ſent me by the learned Scholar above mentioned, *Chriſtianus Fridericus Matthæi*, from *Moſcow*; *the* laſt ſix I had the honour to receive from Prince *Potemkin* at *Peterſburgh.*

Beſides the *Printed Books*, the learned Profeſſor at *Moſcow* ſent me a curious *Latin Narrative* in *Manuſcript.*

In

In it he gives an account of a fine *Manuſcript* of STRABO, belonging to the *Eccleſiaſtical Library* at *Moſcow*—He informs me, this MS. is in *Folio*; contains 427 Leaves; is beautifully written by one, whom he calls a learned and diligent ſcribe, at the end of the fifteenth or beginning of the ſixteenth Century; and came, as appears by a memorandum in the Manuſcript, from *the celebrated Greek Monaſtery* at Mount *Athos*.

He adds (which is worth attention) that almoſt all the *Greek Manuſcripts*, which are now preſerved at *Moſcow*, were originally brought *thither* from this *Monaſtery*; and that, in the laſt Century, by order of *the Emperor Alexius Michaelowitz*, and *the Patriarch Nico*, by means of the *Monk Arſenius*. So early in this Country did a Gleam of Literature ſhew itſelf.

He ſtrongly *denies* the Fact, that there is any other MS. of STRABO beſides this either at *Moſcow*, or at *Peterſburgh*.

Of the *preſent MS.* he has been ſo kind as to ſend me COLLATIONS, taken from the *firſt* and *ſecond* Book.

After this he mentions THE UNPUBLISHED HYMN OF HOMER UPON CERES, and THE FRAGMENT of another by the ſame Poet UPON BACCHUS; both of which, ſince I heard from him, have been publiſhed by RUNKENIUS at *Leyden*, to whom *my Correſpondent* had ſent them from *the Moſcowan Library*.

He

He has been generous enough to ſend me Copies of all the Books he has publiſhed, for which valuable Donation I take this public opportunity of making my grateful acknowledgments.

With regard to *all the Publications* here mentioned, it is to be obſerved, that thoſe from PETERSBURGH are ſaid to be printed in *the Imperial Academy of Sciences*; thoſe from MOSCOW, by *the Types of the Imperial Univerſity*; each Place *by its ſtile* indicating its *Eſtabliſhment*.

In juſtice TO MY SON, *his Majeſty's Miniſter to the Court of Ruſſia*, it is incumbent upon me to ſay, that all this Information, and all theſe Literary Treaſures have been procured for me by *his* Help, and thro' *his* Intereſt.

I muſt not conclude without obſerving (tho' perhaps it may be a *Repetition)* that the Efforts to CIVILIZE this country *did not begin from* PETER THE GREAT, but were *much older*. A ſmall Glimmering, like the firſt Day-break, was ſeen under Czar IWAN, in the middle of the *ſixteenth Century*.

This Dawn of CIVILIZING became more conſpicuous *a Century afterwards*, under Czar ALEXIUS MICHAELOWITZ; of whom, as well as of his ſon THEODORE or FÆDOR we have ſpoken already.

But under THE GREAT PETER it burſt forth, with all the ſplendor of a Riſing Sun, and (if I may be

be permitted to continue my Metaphor) has continued ever ſince to aſcend towards its Meridian.

More than fifty years have paſt ſince the Death of PETER; during which period, with very little exception, *this vaſt Empire has been governed by* FEMALE SOVEREIGNS ONLY. All of them have purſued more or leſs the Plan of their great Predeceſſor, and none of them more than THE ILLUSTRIOUS PRINCESS, who *now* reigns.

And ſo much for LITERATURE IN RUSSIA, and for ITS PROGRESS TOWARDS BEING CIVILIZED.

A D-

ADVERTISEMENT.

IT was propoſed, as mentioned in p. 41 *of this Work, to have joined a few Notes to the Pieces contained in the preceding Appendix; but, the Work growing larger than was expected, the Notes, as not being eſſentially Parts of it, have been omitted.*

One Omiſſion however we beg to ſupply, becauſe it has happened thro' Inadvertence. Beſides the Arabic *Tranſlations from* the Greek, *mentioned in the Appendix, Part the Firſt, there are alſo Tranſlations of* HIPPOCRATES, GALEN, *and* the old Greek Phyſicians, *whom* the Arabians, *as they tranſlated, illuſtrated with Comments, and upon whoſe Doctrines they formed many Compoſitions of their own, having been remarkably famous for their Study and Knowlege of* MEDICINE.

INDEX.

We here repeat, what we have ſaid already, that THE TWO CAPITAL LETTERS, A *and* B. *which occur in this Index, denote* THE TWO VOLUMES: *for example.* A 112, *denotes page* 112, *of* THE FORMER VOLUME; B 337, *denotes page* 337 *of* THE LATTER *Volume; and ſo, in other inſtances.*

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